

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 864.—Vol. 56.
Registered at the General Post
Office for Canadian Postage.

FEBRUARY 1, 1915.

Price 3d.; Postage 1½d.
Annual Subscription, Post-free, 4s.

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: SIR FREDERICK BRIDGE, C.V.O.

SATURDAY AFTERNOON, FEBRUARY 6, AT 3.

(Postponed from January 28.)

"HIAWATHA"—COLERIDGE-TAYLOR.

MISS AGNES NICHOLLS.

MR. JOHN COATES.

MR. THORPE BATES.

SATURDAY AFTERNOON, FEBRUARY 27, AT 3.

(Postponed from February 17.)

"THE DREAM OF GERONTIUS"

(ELGAR).

MADAME CLARA BUTT.

MR. GERVASE ELWES. | MR. ROBERT RADFORD.

FULL BAND AND CHORUS.

Organist: MR. H. L. BALFOUR.

Prices: Stalls, 7s. 6d.; Arena, 6s.; Balcony, 4s. and 2s. 6d.;
Gallery (Promenade), 1s.

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARLBOROUGH ROAD LONDON, N.W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: SIR A. C. MACKENZIE, MUS. DOCT., LL.D., F.R.A.M.

LENT HALF-TERM BEGINS THURSDAY, FEBRUARY 18.

ENTRANCE EXAMINATION, MONDAY, FEBRUARY 15, AT 3.

Organ Recital, Monday, February 1, at 3.

A Lecture by Dr. H. W. Richards, Hon. R.A.M., will be given

in the Duke's Hall on Wednesday, February 3, at 3.30. Admission for

non-students, 1s.

Three Lectures by Sir A. C. Mackenzie, Mus. D., will be given in the

Duke's Hall on Wednesday, February 10, 17 and 24, at 3.30. Admission

for non-students, 1s. per lecture.

Fortnightly Concerts, Saturdays, February 13 and 27, at 8. Chamber

Concert, Monday, February 22, at 3.

Full particulars on application to—

F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens," Telephone—"1160, Western,"
London."

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE PRINCE CHRISTIAN, K.G.

Director:

Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Hon. Secretary: CHARLES MORLEY, Esq.

The HALF TERM will commence on Thursday, February 18.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will

commence on April 19, 1915. Last day for receiving application forms,

Monday, March 1.

Syllabus and Official Entry Forms may be obtained from

CLAUDE AVELING, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c.,
may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.

THE GUILDHALL SCHOOL OF MUSIC.

JOHN CARPENTER ST., VICTORIA EMBANKMENT, E.C.

Established by the Corporation of London.

PRINCIPAL LONDON RONALD.

COMPLETE MUSICAL EDUCATION at an inclusive fee.

PRIVATE LESSONS are given in all musical subjects and STAGE

TRAINING in Elocution, Gesture, Stage Dancing, Fencing, and

OPERA.

WEEKLY ORCHESTRAL PRACTICES ARE CONDUCTED

BY THE PRINCIPAL. Prospectus and Syllabus of Local Centre

and Local Schools Examinations (open to general public) free.

H. SAXE WYNDHAM, Secretary. Tel. Holborn 1943.

ROYAL

MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.

President: Sir W. H. HOULDSWORTH, Bart., LL.D.

Principal: DR. ADOLPH BRODSKY.

The COLLEGE YEAR opened on Tuesday, September 29.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical

instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30, payable in instalments of £10 at the beginning

of each term. Special Fee for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the

curriculum.

The Prospectus, with Scholarship information, Diploma Regulations,

and Entry Forms, on application.

Opera Class—MISS MARIE BREMA.

STANLEY WITHERS, Registrar.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor Sir EDWARD ELGAR, O.M., Mus. DOCT., LL.D.

Director GRANVILLE BANTOCK, M.A.

Visiting Examiner .. W. G. McNAUGHT, Mus. DOCT.

SESSION 1914-1915.

The Session consists of AUTUMN TERM (September 21 to

December 10); WINTER TERM (January 18 to March 27);

SUMMER TERM (April 12 to June 26).

Instruction in all branches of Music, Students' Choir and Orchestra.

Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, Secretary.

MANCHESTER SCHOOL OF MUSIC.

Patron: Sir W. H. HOULDSWORTH, Bart.

Principal: ALBERT J. CROSS, A.R.A.M. Sixty Professors.

New Violin Professor: Mr. JOHN DUNN.

All Branches of Music taught. Private or Class Tuition.

Full and String Orchestras, Operas, Lectures, Recitals, Chamber and

Orchestral Concerts. Prospectus from THE SECRETARY, Albert Square.

The Opera Class will give Auber's "Fra Diavolo" in April.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows:—Matriculation,

April and October; First Mus. B., March and September; Final Mus. B.,

and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Office,

Durham. Copies of former Examination Papers, 1s. per set.

GLASGOW

CHORAL (COMPETITION) FESTIVAL

SATURDAY, MAY 1, 1915.

CLASSES:

CHILDREN'S CHOIRS.

FEMALE-VOICE CHOIRS.

QUARTETS.

VOCAL SOLOS.

Adjudicator: DR. W. G. McNAUGHT.

Syllabus on application (enclosing stamp) to Hon. Secretaries
Glasgow Choral Festival, 115, Renfield Street, Glasgow.

The Correspondence School of Music, 37, INDERWICK ROAD, STROUD GREEN, LONDON, N.

Graduated Postal Lessons in Harmony, Counterpoint, and all branches of Musical Theory. Pupils prepared for Mus. Doc., Mus. Bac., L.R.A.M., F.R.C.O., A.R.C.M., and any other examination.

LARGE STAFF OF EXPERIENCED TUTORS.

Terms very moderate—from One Guinea per quarter.

Prospectus post-free from THE SECRETARY.

NATIONAL CONSERVATOIRE

INST., 1895. OF MUSIC, LTD. INCOR., 1900.
London: 149, Oxford Street, W.; Liverpool: 44, Princes Road.
Warden: Professor ALEXANDER PHIPPS, Mus. Bac.

LOCAL MUSICAL EXAMINATIONS (all Towns). APRIL.
DIPLOMAS, ASSOCIATE, LICENTIATE, and FELLOW.
Thorough training all Subjects, for professional and amateur students.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI.
Victoria, Cap. CXXXI., § 23.

President: THE VERY REV. THE DEAN OF BRISTOL, D.D.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in July and December.

COMPETITIONS FOR 1915.

SILVER MEDAL for the best Setting of the Nicene Creed to Easy Ecclesiastical phrases, not necessarily Gregorian Tones.

SILVER MEDAL for the best Magnificat, set to one of the Festal Gregorian Tones, with varied Bourdons to Verses 3, 4, and Gloria Patri.

BRONZE MEDAL for the best simple Andante for the Organ (Pedal obbligato).

BRONZE MEDAL for the best Kyrie.

April 28, 1915, Annual Service.

May 27, 1915, Lecture: "Some Æstheticisms of Ecclesiastical Etiquette," by Dr. T. Westlake Morgan.

REGISTER OF ORGAN VACANCIES.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 18, Berners Street, London, W.

VICTORIA COLLEGE OF MUSIC, LONDON.

(Under the direction of the Victoria College Corporation, Ltd.)
INCORPORATED 1891.

18, BERNERS STREET, OXFORD STREET, LONDON, W.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.

Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.

Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.

ROBERT FOX FREW, Mus. Doc. Dunelm.

Rev. NOEL BONAVIA-HUNT, M.A. Oxon.

Secretary: H. PORTMAN LEWIS.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., J.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sibley gives personal lectures at the College.

All communications to be addressed as usual to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C.

PIANO PEDALS with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

THE CATHEDRAL, MANCHESTER,

DEAR MR. MALKIN,
Nov. 5, 1910.
I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,

R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms:—Cash, or instalments of 8s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to

THE MALKIN PATENT PEDAL CO., LTD.,

Works—Hanley, Staffs.

NEWCASTLE-UNDER-LYME.

LONDON COLLEGE OF MUSIC, GREAT MARLBOROUGH STREET, LONDON, W.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.

DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.

DR. ARTHUR S. HOLLOWAY, Mus. Doc. Oxon.; F.R.C.O.

DR. F. J. KARN, Mus. Bac. Cantab., Principal.

G. AUGUSTUS HOLMES, Esq., Director of Examinations.

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 450 Local Centres throughout the United Kingdom in APRIL, 1915. Last day of entry, March 15.

SYLLABUS for 1915, with Annual Report and Forms of Entry, may be had on application to the Secretary.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December; and for the Diplomas of Associate in Music (A.M. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained under the best Professors at moderate fees. Lessons may commence from any date.

T. WEEKES HOLMES, Secretary.

Telegrams: "Supertonic Reg, London." Telephone: 3870 Central.

MR. W. H. BREARE VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies."

In the Press, and shortly to be Published: "Vocal Technique: How it feels to Sing."

"The most complete guide to singing in English."—"Lancelot," the Referee.

"One of the sanest of sane expositions."—"Musical Courier, N.Y."

"One step nearer to the ideal."—"Referee" ("Lancelot").

"Is a reliable expert in all branches."—"Gentlewoman."

"A magnificent guide to both teachers and students."—"Eastern Morning News."

"Do not hesitate to commend."—"Glasgow Herald."

"Well up and enthusiastic in his subject, which he handles in a masterly manner. His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—"Aberdeen Free Press."

"Has had exceptional opportunities of studying his subject. . . . Common-sense in all he utters."—"Leeds Mercury."

"Is an acknowledged authority. . . ."—"Western Morning News."

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the Newcastle Journal.

Further Press Opinions on application.

Address: "HERALD" BUILDINGS, HARROGATE,
OF 139, NEW BOND STREET, W.

PIANO PEDALS.

EVERY ORGANIST

should investigate the importance and special advantages

of

NORMAN & BEARD'S PNEUMATIC PEDAL ATTACHMENT FOR THE PIANO.

Correct relative position of Keys and Pedals guaranteed.

Gives a perfect touch and repetition.

Does not injure the most delicate Piano, all parts of the Pianoforte

action being left perfectly free.

Pedals can be instantly removed.

Does not alter the Piano touch.

Every Attachment made specially in our own Factory.

NORMAN & BEARD, LTD., 61 BERNERS ST., LONDON, W.

Telegrams: "Vibrating, London." Telephone: Gerrard 9145.

DACH'S "PASSION" (ST. JOHN), accompanied

by full Orchestra and Organ, will be given at St. Anne's, Sole each Friday Evening at 8 o'clock, during Lent. Tickets may be had by sending stamped addressed envelope to The Rector, 28, Sole Square, W. North and South Galleries will be free and unappropriated.

TO PERFECT TECHNIQUE

If you find it impossible to overcome any difficulty in pianoforte technique—remember that it will cost you nothing to consult me (by letter), and that it will put you under no obligation to adopt my methods. The success of 6,000 pupils has proved that

“From Brain to Keyboard”

**MACDONALD SMITH'S SYSTEM OF
PIANOFORTE TOUCH AND TECHNIQUE**
gives permanent mastery over
all difficulties of Technique

Pianist's Cramp, Stiffness, Wooden Touch, Lack of Power and Independence, Thumping, Nervousness, Inability to read at sight, to play arpeggios, trills and long skips, Faulty Inflection and Accentuation, are all overcome with amazing rapidity by the eight minutes twice daily application of this System. In fact there is not a single technical requirement of the pianist or organist, from beginner to the most advanced, which is not successfully met by this System. And the results are permanent and not materially affected by neglect of the instrument. The necessity for perpetual keyboard “practice” is totally abolished—a point of the highest value to the busy pianist.

Write for my FREE BOOK to-day

I shall be pleased to send you post free “Light on Pianoforte Playing,” which explains my System and its principles. If you will detail any special difficulties you have, I will explain how they can be permanently overcome by my “From Brain to Keyboard” System. My System has been used and cordially endorsed by Sir Frederick Bridge and other leading musicians, and it is therefore well worth your while at least to study carefully the possibilities it holds for you. It is taught by post, does not interfere with your present arrangements, and is indisputably the cheapest, quickest, and most certain way to the complete and permanent mastery of technique. Write to-day to

M. MACDONALD SMITH,
19, BLOOMSBURY SQUARE, LONDON, W.C.
(Personal Interviews by Appointment only.)

SIGHT-PLAYING BECOMES EASY

once its underlying principle is mastered—and applied systematically. This principle is, that between the notes of the sheets of music and the muscular action of depressing the keys, there can and should be a permanent association of such strength that the fingers fall automatically on the right keys at the sight of the notes. This automatic association can easily be acquired by anyone after only three months of about a quarter of an hour's daily practice, and will enable a musician to play at sight any piece of music within his or her technical abilities. For a full explanation of this, write for Booklet (sent post free on application).

“P. F.” reports: “It is becoming harder to play wrong notes, as I feel as though I hit the spots on the paper as I see them, and forget that the pianoforte keys are there at all.”

“E. B.” reports: “I do not now have any difficulty in reading at sight, and also when trying new pieces over I do not feel nervous at doing so before others as I used to.”

The Inventor of this System is a Frenchman domiciled in England.

L. M. EHREMYER,
27, CHANCERY LANE, LONDON, W.C.

The Ehremayer System of Pianoforte Sight-Playing

PROFESSIONAL NOTICES.

MR. SAMUEL MASTERS (TENOR).

Address—154, Bank Buildings, Ewell Road, Surbiton.

MR. CHARLESWORTH GEORGE (BASS-BARITONE).

Pupil of H. Chilver-Wilson, Esq. (London) and Prof. Vincenzo Sabatini (Milan).

I have much pleasure in stating that Mr. Charlesworth George took the part of Samuel in the Oratorio of “King Saul,” and that he sang it with admirable intelligence, spirit and dramatic insight.—C. HUMPHREY H. PARRY.

Morning Post.—A baritone voice of considerable resonance and useful quality.

Standard.—A bass-baritone of a fine, resonant quality throughout. *Yorkshire Observer*.—An exceptionally good voice of considerable range and ringing qualities.

49, Avondale Road, Shipley, Yorks.

MISS ETHEL VISICK RECEIVES PUPILS FOR PIANOFORTE TUITION AT HER STUDIO, 4, COLEHERNE TERRACE, S.W.

THE LONDON COLLEGE FOR CHORISTERS DIRECTOR: MR. JAMES BATES.

SOLO BOYS for Oratorios, Festival Services, Concerts; also **LEADING BOYS** for Church Choirs can be supplied for occasional or permanent engagements. Address, E. B. GOLDING, Secretary, 6, Blomfield Crescent, Hyde Park, W.

Telegrams: “Musicmane, Phone, London.” Telephone: 339 Paddington.

MUSICAL REVISOR TO MESSRS. NOVELLO FOR THIRTY YEARS.

COMPOSERS' MSS.

REVISED and PREPARED FOR PRINTING; ADVICE GIVEN as to most suitable publishers for various styles of composition.

H. ELLIOT BUTTON, “Harewood,” Ardwick Road, Hampstead, N.W.

Reference to the following composers kindly permitted:—

Sir C. HUBERT H. PARRY, Bt., C.V.O., Sir EDWARD ELGAR, O.M.
Sir FREDERICK BRIDGE, C.V.O., Dr. WALFORD DAVIES.

DR. A. EAGLEFIELD HULL

Mus. Doc. Oxon., F.R.C.O.

Author of “Modern Harmony: Its Explanation and Application (Augener), and “Organ Playing: Its Technique and Expression.”

Address:

MELBOURNE HOUSE, HUDDERSFIELD.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.A. at Oxford, Cambridge, Dublin, London, and Durham Universities. Diplomas of F.L.C.M., I.Mus.L.C.M., A.R.C.M., F.R.C.O., and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, “Honours,” and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and seventy*. Dr. Allison is quite willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post to correspondents anywhere. Personal instruction in Theory, Singing Organ, and Pianoforte. Cambridge House, 68, Nelson St., Manchester.

REVISION OF MUSICAL COMPOSITIONS Dr. Horton Allison, Mus.D., 68, Nelson Street, Manchester.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm. F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 333 Successes in Mus. D., Mus. B., F.R.C.O., and A.R.C.O. MSS. revised and arranged for publication. 48, Bramley Park, Streatham, S.W. Telephone: Streatham 487.

MISS H. HEALE COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, “Teaching,” Modulation, Transposition, &c. For Terms, &c. apply Dunraven House, 41, Albert Bridge Road, S.W.

DR. ARTHUR S. HOLLOWAY, Mus. D. Oxon. 13, Roseleigh Avenue, Highbury, N., continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION by post if desired.

L.R.A.M. (PAPER WORK).

MR. E. H. BIBBY (Mus. Bac., L.R.A.M., A.R.C.M.) has SPECIAL CORRESPONDENCE COURSES for the "Form and Teaching" and "Rudiments and Harmony" papers set at the L.R.A.M. Exams.

LATEST SUCCESSES:—

L.R.A.M. EXAMS, 1910-14.—68 Correspondence Pupils successful. (September and Christmas, 1914: 17 Successes out of 21 Entries.) Address, c/o Forsyth Bros., Deansgate, Manchester.

A.R.C.M. (PAPER WORK).

MR. E. H. BIBBY (Mus. Bac., L.R.A.M., A.R.C.M.) has now also SPECIAL CORRESPONDENCE COURSES for the Paper Portions of the A.R.C.M. Exams.

A.R.C.M., April, 1914: 9 Correspondence Successes. No FAILURES.

MR. BIBBY also gives Postal Lessons in **RUDIMENTS, HARMONY, FORM, &c.**, quite apart from the above-mentioned Special Examination Courses.

Address, c/o Forsyth Bros., Deansgate, Manchester.

DR. FREDERICK J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto), gives Lessons by post, in Harmony, Counterpoint, Fugue, Form and Analysis, Acoustics, Orchestration, &c. Individual instruction. Also Personal Lessons. MSS. corrected for publication. Analyses of Classical Works for Examinations. Terms moderate and inclusive. Candidates prepared by Dr. Karn have obtained the degrees of Mus. Bac. or Mus. Doc. at DURHAM, OXFORD, DUBLIN, CAMBRIDGE, and LONDON Universities. Also F.R.C.O., A.R.C.O., L.R.A.M. (Composition, Pianoforte, Organ, Band-mastership, and Conducting), A.R.C.M. (Composition, Theory of Music, and Pianoforte Teaching), L. Mus. and A. Mus., L.C.M. ASSOCIATED BOARD, &c. Dr. KARN continues to coach for all Musical Examinations. 106, Haverstock Hill, London, N.W. Phone 524 Hampstead.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in **HARMONY and COUNTERPOINT**. 18, Berners Street, Oxford Street, W.

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT and CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS of MUSIC. 2s. 6d. net.
DEVELOPMENT of ANGELICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY of MUSICAL TERMS. 6d. net.
DICTIONARY of MUSICAL TERMS. 6d. net.
MATERIAL of MELODY. 3d. net.

The above, complete, will be forwarded (carriage paid) for 15s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. D. (Dubl.), F.R.C.O., L.R.A.M., A.R.C.M., makes a SPECIALITY of COACHING FOR DEGREES. L.R.A.M., 1897-1913, ONE HUNDRED and TWENTY-SEVEN SUCCESSSES; A.R.C.M., 1897-1913, THREE HUNDRED and THIRTY-FOUR SUCCESSSES. Equally good results in R.C.O. and other Examinations. Address, Thornleigh, 6, Elm Park Road, Finchley, N.

MR. H. SCOTT-BAKER, A.R.A.M., L.R.A.M., A.R.C.O. Composition, Pianoforte playing. 14, Hanover Street, Regent Street, W.

PERCY WOOD, Mus. Bac. Oxon., F.R.C.O., Specialist in Correspondence Tuition for F.R.C.O., A.R.C.O., RECENT SUCCESSES: 218 Correspondence Pupils have passed F.R.C.O. or A.R.C.O. SINCE 1909, as follows:

77 F.R.C.O. (Paper Work).	141 A.R.C.O. (Paper Work).
6 F.R.C.O., July, 1914.	12 A.R.C.O., July, 1914.
6 F.R.C.O., Jan., 1914.	11 A.R.C.O., Jan., 1914.
10 F.R.C.O., July, 1913.	10 A.R.C.O., July, 1913.
12 F.R.C.O., Jan., 1913.	6 A.R.C.O., Jan., 1913.

38, Warwick Road, Cliftonville, Margate.

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher), Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

DURHAM CATHEDRAL.

CHORISTERSHIPS.—Board, Lodging, Education, and Medical Attendance Free. Candidates must have a good voice and correct ear, and should be between 8 and 11 years of age. Apply to the Rev. The Precentor, The College, Durham.

WANTED, BARITONE.—Good reader. Sundays and Practice. Salary £6 per annum. Apply Wednesday at 8. Christ Church, Endell Street, W.C.

TENOR WANTED for S. Clement's Church, King William Street, E.C. Close to Bank Tube Station. £12. Catholic Churchman. Good reader. Cathedral service. Apply Dr. C. W. Pearce, 8m, Hyde Park Mansions, W.

MEN (TENOR and BARITONE) WANTED. Experienced in Plainsong. £8-£10 per annum. Apply, Choirmaster, St. Andrew-by-the-Wardrobe, Queen Victoria Street, Friday, at 8 p.m.

BARITONE WANTED. Pimlico. Communicant. Plainsong. £15. Organist, 11, Redcliffe Road, S.W.

SOPRANOS, TENORS and BASSES WANTED (Voluntary) to assist in "Messiah," for Lent, in S.E. District. Letter only, Organist, 367, Coldharbour Lane, S.E.

ORGANIST and CHOIRMASTER REQUIRED for All Saints' Parish Church, Kings Langley (Euston 40 minutes). Organist and Choirmaster Resident in Kings Langley preferred but not obligatory. New Norman & Beard Two-manual organ just erected. Reply, stating salary required and qualifications, to Rev. F. Halsey, Vicarage, Kings Langley.

FROME.—Parish Church of St. John Baptist. WANTED at Easter. ORGANIST and CHOIRMASTER. Must thoroughly understand voice-production. Weekly Sung Eucharist. Daily Evensong. Gregorians. Good opening for private pupils. £80. Apply Prebendary Randolph.

MR. C. E. DE M. LEATHES, M.A. Cantab. Mus. Bac. Oxon., F.R.C.O., is open to receive a RESIDENT Pupil (Gentleman or Lady) in his house at Bangor, N. Wales. Organ, Piano, Harmony, Counterpoint, &c., Pupils successfully coached for Exams. Recent success: Organ Scholarship, Royal College of Music, February, 1914. Address: "Bryneglwys," Upper Bangor, N. Wales.

LADY (A.T.C.L.) desires Engagement as MUSIC TUTOR in School. Piano, Theory, Harmony. Vicinity Plumstead, Eitham. G. A. G., 49, Bramblebury Road, Plumstead, S.E.

STUDENT TEACHER.—Young Gentleman WANTED in School of Music in London. Board-residence and small salary. Premium required. State qualifications, &c. to W. F., c/o Novello & Co., Ltd., 160, Wardour Street, W.

PIANOFORTE and VOCAL TEACHING CONNECTION required, or Share in Good MUSIC SCHOOL. Particulars to "Connection," c/o Novello & Co., Ltd., 160, Wardour Street, W.

ORGAN FOR SALE—Two Manuals, 12 Stops. New. ALFRED MONK, Organ Builder. Established 43 years. Organs built of high-class work, best mechanism, richest tones; moderate prices. Tuners sent regularly to all parts. Works, 49, Grayling Road, Lordship Road, Stoke Newington, London, N.

ORGANS (New and Second-hand) for SALE. Various prices. Instruments built for Church or Chamber from £50, on up-to-date principles, at Bedwell & Sons, Cambridge Organ Works, Cambridge.

CHURCH ORGANS FOR SALE (Immediately). Prior to alterations and extension of Factory. Two Manuals, modern compass, pneumatics and latest improvements. Guaranteed, 12 and 22 Stops. W. E. Richardson & Sons, Organ Works, Cornbrook Street, Brooks Bar, Manchester.

THE POSITIVE ORGAN.—A real PIPE ORGAN (all British), giving the effects of two manuals and pedals on its single keyboard. Prices from £77. Over 900 supplied. Estimates given for Repairs, Rebuilds, Two- and Three-Manual Organs, &c. POSITIVE ORGAN Co. Ltd., 44, Mornington Crescent (opposite Tube Station), London, N.W.

ORGAN PRACTICE.—Three-manual Pipe Organ for Practice—good condition; complete set of Couplers; blown by hydraulic engine. 1s. per hour. Hamilton Evans & Co., 54, London Road, Forest Hill, S.E. (one minute from station). Telephone: 593 Sydenham.

"THE GOLDEN GLOVE." Old English Song. Words and Music wanted. Would pay for copy of MS. C. W. J. C., c/o Novello & Co., Ltd., 160, Wardour Street, W.

PEDAL BASSES added to Thirty-six A. & M. Tunes. By H. G. Williams, Hon. Assistant-Organist, St. Margaret's, Lee. Price 9d. London: Novello & Company, Ltd.

ORIGINAL TUNES

FOR CATHOLIC HYMNS

BY FRANCIS EDWARD GLADSTONE.

No. 1.—FIVE HYMNS FOR PASSIONTIDE.

Price Sixpence.

London: NOVELLO AND COMPANY, Limited.

THE ORGAN

BY

WALTER G. ALCOCK,

M.V.O.,

Mus. Doc. Dunelm., A.R.C.M., F.R.C.O.

*Organist and Composer to His Majesty's Chapels Royal and
Assistant-Organist of Westminster Abbey.*

Published as a Net Book.

PRICE FOUR SHILLINGS NET.

THE ATHENÆUM.

A fine work . . . and is admirable at all points.

YORKSHIRE POST.

The name of Dr. Walter G. Alcock is in itself a sufficient guarantee of the sound teaching of organ-playing, and his book, "The Organ," more than sustains his reputation. . . . There are many useful exercises on various technical points, and some short original pieces which serve as further illustrations of the author's teaching. It is very clearly printed on good, stout paper, and from every point of view is a desirable book.

YORKSHIRE OBSERVER.

A treatise on the instrument by so eminent an authority as Dr. Walter Alcock is likely to become a standard text-book. The young student could ask for none better.

THE SCOTSMAN.

The work is a distinctly useful addition to books of musical instruction.

THE BRISTOL TIMES AND MIRROR.

Although many books of instruction about the organ have been published, the latest is among the best. Its merits are sundry. . . . If the book be thoroughly mastered no other one is needed for the purpose of tuition, for it is the key to everything that has been written for the king of instruments. The print is exceedingly clear, and the book itself neat and attractive.

THE WESTERN MORNING NEWS.

This is not an "instruction" book in the ordinary use of the term, for its scope is too wide, and the information given is so largely the result of personal experiment and experience that those who have already advanced in the art of organ playing will find many hints and suggestions which will prove of practical service. The book is admirably divided into sections dealing with the elements of organ art; and a very important chapter is that on hymn-playing.

THE SUNDAY TIMES.

Every young organ student will find himself greatly helped by "The Organ," a new manual of the instrument by Dr. Alcock.

THE CHOIR.

We congratulate Dr. Alcock on having produced a work which will rank with the best of its kind.

THE MUSIC STUDENT.

The work is up-to-date in every way, it is well arranged and graduated, and begins at the beginning. . . . One must look a long way to find a work which unites as much sound instruction with so much good music of all grades, all under one cover.

THE BOOKSELLER.

Dr. Alcock has produced a very helpful and useful book which the ambitious player will do well to study with great care and attention; he who follows the directions here given will undoubtedly find his work as an organist very materially assisted.

CHURCH FAMILY NEWSPAPER.

Written by a master of his subject, "The Organ" makes an immediate appeal to organists of all descriptions, for the matter contained in the book embraces all that is necessary from simple pedal exercises—called by some "first steps"—up to pieces requiring all the resources of modern organ technique.

LONDON: NOVELLO AND COMPANY, LIMITED.

POPULAR MARCHES

FOR THE

ORGAN.

VOLUME 1.

1. Marche Triomphale F. Arber
2. The Bride's March, from "Rebekah" J. Barnby
3. Harvest Thanksgiving March J. B. Calkin
4. March for a Church Festival E. T. Driffild
5. Imperial March E. Elgar
6. March to Calvary, from "The Redemption" Ch. Gounod
7. Religious March G. A. Macfarren
8. March, from "Abraham" B. Molique
9. March in B flat E. Silas
10. Festive March in D Henry Smart
11. March in G B. Tourn
12. March in D minor Agnes Zimmermann

VOLUME 2.

1. March for a Church Festival W. T. Best
2. Processional Wedding March H. R. Bird
3. Festal March J. B. Calkin
4. Solemn March, from "The Black Knight" E. Elgar
5. Festal March G. Elvey
6. Marche Solennelle Ch. Gounod
7. March, from "St. Polycarp" F. A. G. Ouseley
8. March, with Pastoral Trio B. Luard-Selly
9. March in G H. Smart
10. Jubilant March J. Stainer
11. March in F J. H. Wallis
12. Commemoration March John E. West

VOLUME 3.

1. Festal March George Calkin
2. Festal March C. S. Heap
3. Triumphal March Alfred Hollins
4. Secular March G. A. Macfarren
5. Solemn March ("Story of Sayid") A. C. Mackenzie
6. Pilgrims' March (Symphony No. 4) Mendelssohn
7. Marche Religieuse G. Meriel
8. Bridal March and Finale C. Hubert H. Parry
9. Marche Serieuse B. Luard-Selly
10. Grand Solemn March Henry Smart
11. March and Chorus ("Tannhäuser") R. Wagner
12. Festival March Herbert W. Waring

VOLUME 4.

1. Marche Religieuse J. Baptiste Calkin
2. Wedding March William Faulkes
3. Marche Triomphale Alex. Guilmant
4. March in E flat Lefébure-Wely
5. Funeral March ("Dream of Jubal") A. C. Mackenzie
6. Solemn Processional March C. J. B. Meacham
7. Schiller-March G. Meyerbeer
8. March in E flat R. Schumann
9. Nuptial March B. Luard-Selly
10. Marche Funèbre P. Tschaiikowsky
11. Grand March (Introduction to the 3rd Act of "Lohengrin") R. Wagner
12. Bridal Chorus ("Lohengrin") R. Wagner

Price Four Shillings and Sixpence each.

In Cloth, Six Shillings and Sixpence each.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S HANDBOOKS FOR MUSICIANS.

EDITED BY ERNEST NEWMAN.

CHORAL TECHNIQUE & INTERPRETATION

BY

HENRY COWARD.

MUS. DOC. OXON.

Published as a Net Book.

Price, Cloth, gilt, Five Shillings net.

THE TEACHING AND ACCOMPANIMENT
OF PLAINSONG

BY

FRANCIS BURGESS.

Published as a Net Book.

Price, Cloth, gilt, Three Shillings and Sixpence net.

THE MUSIC OF THE BIBLE

With some account of the Development of Modern Musical Instruments from Ancient Types.

BY

JOHN STAINER.

New Edition, with Additional Illustrations and Supplementary Notes

BY

THE REV. F. W. GALPIN, M.A., F.L.S.

Published as a Net Book.

Price, Cloth, gilt, Five Shillings net.

SONGS FROM THE
PLAYS OF WILLIAM SHAKESPEARE

With Dances and Incidental Music as sung and danced by the Bermondsey Guild of Play.

WRITTEN AND COMPILED BY

MRS. G. T. KIMMINS.

Published as a Net Book.

Price, Half Bound, Paper Sides, gilt top, Five Shillings net.

LONDON: NOVELLO AND COMPANY, LIMITED.

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

Chairman of Board:

SIR FREDERICK BRIDGE, C.V.O., M.A., MUS.D.

Director of Studies: G. E. BAMBRIDGE, F.T.C.L., F.R.A.M.

Director of Examinations: C. W. PEARCE, MUS.D.

Students may enter at any time.

The College provides Instruction and Training in all Musical Subjects: Instrumental, Vocal, and Theoretical, and the Lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for.

The College is open to beginners as well as to advanced students.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University. Also preparation for the degrees of other Universities, the examinations of the Royal College of Organists, Trinity College of Music, etc.

The ORCHESTRAL, CHORAL, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for any other subjects.

All modern systems of TECHNIQUE, whether for the Pianoforte, Violin, or other Instrument, are taught by eminent Professors.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

In the JUNIOR SCHOOL (for Students up to 16 years of age) the fees are reduced.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, London, W.

NOVELLO'S EDITIONS OF THE FAVOURITE OPERAS ADAPTED FOR CONCERT USE.

1. FAUST.

Price 1s. Tonic Sol-fa, gd.

2. IL TROVATORE.

Price 1s. 6d. Tonic Sol-fa, 1s.

3. TANNHÄUSER.

Price 1s. 6d.

4. MARITANA.

Price 1s. 6d.

5. THE BOHEMIAN GIRL.

Price 1s. 6d.

6. THE DAUGHTER OF THE REGIMENT.

Price 1s. 6d.

LONDON: NOVELLO AND COMPANY, LIMITED.

BROADWOOD PIANOS

BOSWORTH & CO.'S MUSIC TEACHERS' GUIDES MUSIC OF MERIT CLASSIFIED AND GRADED FOR READY REFERENCE

A and B. Very easy to moderately difficult.
C. Intermediate and advanced.

TO THE MUSIC PROFESSION.

It is a recognized fact that success in teaching is largely the result of careful selection of music suited to each pupil's individual capacity.

This Guide is designed to assist Teachers in the choice of suitable music, with the object of saving much valuable time and trouble.

From our very large catalogue of modern music we have chosen some of the most widely appreciated items, ranging from the very easy pieces to those of moderate difficulty, and arranged them in five grades (I. to IV.), each grade being sub-divided into three sections A, B, C, forming a thematic list of easy teaching compositions by

OSCAR BERINGER, GRAHAM P. MOORE, GURLITT, SPINDLER, TRAVERS, LIFTL, NORDEN, ALETTER, &c.

These Guides will be sent post-free on application.

We make a SPECIALITY of EASY TEACHING MUSIC.

Write for our Lists of Teaching Pieces for Pianoforte, and Violin (with Pianoforte accompaniment), with Thematic examples. Quotations and Post free.

Suitable Selection Parcels of Music sent on approval.

BOSWORTH & CO.,

8, HEDDON STREET, REGENT STREET, LONDON, W.
Publishers of Sencik Violin Method and Practical Teaching Material for Piano (Germer), and Violin (Kross).

BERINGER'S, MOORE'S, WARD'S, and "THE RAPID" METHODS.

SOLEMN MELODY

COMPOSED BY

H. WALFORD DAVIES.

FULL ORCHESTRA.

									s. d.
FULL SCORE	..	..	..	..	..	..	..	..	3 6
STRING PARTS	..	..	..	..	..	..	..	..	1 3
WIND PARTS	..	..	..	..	..	..	..	..	3 9

STRINGS AND ORGAN.

SCORE	..	..	..	..	..	..	..	..	2 0
STRING PARTS	..	..	..	..	..	..	..	..	1 3
ORGAN	..	..	..	..	..	..	..	..	0 6

PIANOFORTE SOLO	..	..	..	..	..	..	..	..	1 6
ORGAN SOLO	..	..	..	..	..	..	..	..	1 6
VIOLIN AND PIANOFORTE	..	..	..	..	..	..	..	..	1 6
VIOLONCELLO AND PIANOFORTE	..	..	..	..	..	..	..	..	1 6

LONDON: NOVELLO AND COMPANY, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1915.

[The article in our January issue giving 'Some reflections of a native composer' has attracted much attention. We give below comments made by writers fully competent to discuss the questions raised by our contributor. For our part we think that on the whole critics deal very sympathetically with British music, and they are as glad as are the public and the publishers when the man arrives.]

SOME REFLECTIONS OF AN ENGLISH MUSICAL CRITIC.

BY F. GILBERT WEBB.

The recent and present attention drawn to the position and condition of British musicians, and particularly to the lot of British composers, surely augurs well for their immediate future.

The *Musical Times*, ever reflective since its foundation in 1844 of the phases of the passing hour, has had several articles of late on the subject. Mr. Ernest Newman, in an open letter to composers, has given sage advice with fatherly solicitude, and last month Mr. Frederick Corder pleaded the cause of the teacher, while an anonymous writer gave us 'Some reflections of a native composer.' These and other articles are evidently written with the best of intentions; but through them all runs a vein of pessimism which especially in the last-named effusion is calculated to reduce young composers to despair. Not only is it maintained that the British public has shown callous indifference to native music, that its performance spells ruin, and compatriot critics treat it with insolent contempt, but the conceptions of our writers are all wrong and their works 'are ignoble and servile imitations of the methods of our foreign competitors'! The intention of the reflective accuser may be excellent, but one instinctively thinks of the lines:

Perhaps it was right to dissemble your love,
But—why did you kick me downstairs?

Nothing is more dangerous to truth than the endeavour to prove a case, and few social influences are more destructive than accusations containing half-truths. The present moment is so full of opportunities for our art that it is most necessary to arrest the circulation of statements conducive to false impressions. Above all is it most undesirable to depress our creative musicians by exaggerating the mistakes they have made and the wrongs they have suffered in the past. That past will soon be very far away. Whatever course the War may take, we stand on the eve of a new era of social life. Already the observer can see subtle changes in our midst which must inevitably develop.

It is not a time for looking back, but for careful watchfulness of the present and anticipation of the future. Music is, and always has been, the reflection of the general outlook, mode of living, and paramount emotionalism of its period, and to

the student of men the revolutionary nature of many recent compositions was but the harbinger of what has now come, and is coming, upon us.

Now this future will be a sorry one for our musicians if 'the reflections of a native composer' are true. It is evident, however, that his mirror is of the distorting kind which confuses rather than clears the minds of those who look into it. First with regard to the attitude of the British public. It is true that the London Symphony Orchestra in its season of 1913-14 eschewed British works, but in the present season the ban has been removed; and no one who has attended the Promenade Concerts given by the Queen's Hall Orchestra can say that works by British composers are not attentively listened to, and their merits acknowledged to the full, by the audience. Moreover, works which prove successful are repeated in the succeeding season. The history of classic music contains nothing to compare with the interest excited by the production of Elgar's first Symphony and the number of its performances in the first twelve months of its existence. The same composer's Violin concerto has excited the admiration of musicians the world over. Mackenzie's 'Britannia' Overture, Stanford's 'Irish Rhapsodies,' Cowen's 'The Butterfly's Ball,' Edward German's 'Welsh Rhapsody' and 'Henry VIII. Dances,' works by Delius, and pieces by Balfour Gardiner and Percy Grainger, and many others all possess a well-known attractive power to the British public.

Turning to choral works, Sullivan's 'Golden Legend,' Coleridge-Taylor's 'Hiawatha' and 'A Tale of Old Japan,' Hubert Bath's 'The Wedding of Shon Maclean' are all popular successes; and no choral work in recent years has attained such widespread acceptance as Elgar's 'The Dream of Gerontius.' The popularity of our song-writers of all grades is too obvious to dwell upon. The ceaseless stream of production may make it difficult for any particular song to become prominent, but prominence is attained by a certain number, and it is doubtful if the activity of London publishers in the issue of new matter is equalled by any Continental firm. Certainly no nation can show such a list of popular songs by women composers. With the artistic value of all these productions I am not now concerned, but their existence and their enormous sales negative the assertion that the British public is indifferent to native art.

The charges against English critics are little short of 'insolent' perversion. To say that native works are 'dismissed with faint blame or more damning faint praise by our professional critics' does more credit to the writer's imagination than to his perception of veracity and knowledge of criticism. As a matter of fact an obvious fault of English critics is that they are too lenient. One has only to turn back to the comments on festival novelties to perceive that nearly all the new works have been over-praised and their faults lightly touched upon. The success of Elgar's Violin concerto was imperilled by the laudatory Press remarks made before its production. To say that

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

Chairman of Board:

SIR FREDERICK BRIDGE, C.V.O., M.A., Mus.D.

Director of Studies: G. E. BAMBRIDGE, F.T.C.L., F.R.A.M.

Director of Examinations: C. W. PEARCE, Mus.D.

Students may enter at any time.

The College provides Instruction and Training in all Musical Subjects: Instrumental, Vocal, and Theoretical, and the Lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for.

The College is open to beginners as well as to advanced students.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University. Also preparation for the degrees of other Universities, the examinations of the Royal College of Organists, Trinity College of Music, etc.

The ORCHESTRAL, CHORAL, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for any other subjects.

All modern systems of TECHNIQUE, whether for the Pianoforte, Violin, or other Instrument, are taught by eminent Professors.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

In the JUNIOR SCHOOL (for Students up to 16 years of age) the fees are reduced.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, London, W.

NOVELLO'S EDITIONS OF THE FAVOURITE OPERAS ADAPTED FOR CONCERT USE.

1. FAUST.
Price 1s. Tonic Sol-fa, 9d.
2. IL TROVATORE.
Price 1s. 6d. Tonic Sol-fa, 1s.
3. TANNHÄUSER.
Price 1s. 6d.
4. MARITANA.
Price 1s. 6d.
5. THE BOHEMIAN GIRL.
Price 1s. 6d.
6. THE DAUGHTER OF THE REGIMENT.
Price 1s. 6d.

LONDON: NOVELLO AND COMPANY, LIMITED.

BROADWOOD PIANOS

BOSWORTH & CO.'S MUSIC TEACHERS' GUIDES MUSIC OF MERIT CLASSIFIED AND GRADED FOR READY REFERENCE

A and B. Very easy to moderately difficult.
C. Intermediate and advanced.

TO THE MUSIC PROFESSION.

It is a recognized fact that success in teaching is largely the result of careful selection of music suited to each pupil's individual capacity. This Guide is designed to assist Teachers in the choice of suitable music, with the object of saving much valuable time and trouble.

From our very large catalogue of modern music we have chosen some of the most widely appreciated items, ranging from the very easy pieces to those of moderate difficulty, and arranged them in five grades (I. to IV.), each grade being sub-divided into three sections, A, B, C, forming a thematic list of easy teaching compositions by

OSCAR BERINGER, GRAHAM P. MOORE, GURLITT, SPINDLER, TRAVERS, LITTL, NORDEN, ALETTER, &c.

These Guides will be sent post-free on application.

We make a SPECIALITY of EASY TEACHING MUSIC.

Write for our Lists of Teaching Pieces for Pianoforte, and Violin (with Pianoforte accompaniment), with Thematic examples. Guides and Post free.

Suitable Selection Parcels of Music sent on approval.

BOSWORTH & CO.,

8, HEDDON STREET, REGENT STREET, LONDON, W.
Publishers of Sewik Violin Method and Practical Teaching Material for Piano (Germer), and Violin (Kross).
BERINGER'S, MOORE'S, WARD'S, AND "THE RAPID" METHODS.

SOLEMN MELODY

COMPOSED BY

H. WALFORD DAVIES.

FULL ORCHESTRA.

	s.	d.
FULL SCORE	3	0
STRING PARTS	1	3
WIND PARTS	3	9

STRINGS AND ORGAN.

SCORE	2	0
STRING PARTS	1	3
ORGAN	0	6

PIANOFORTE SOLO	1	6
ORGAN SOLO	1	6
VIOLIN AND PIANOFORTE	1	6
VIOLONCELLO AND PIANOFORTE	1	6

LONDON: NOVELLO AND COMPANY, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1915.

[The article in our January issue giving 'Some reflections of a native composer' has attracted much attention. We give below comments made by writers fully competent to discuss the questions raised by our contributor. For our part we think that on the whole critics deal very sympathetically with British music, and they are as glad as are the public and the publishers when the man arrives.]

SOME REFLECTIONS OF AN ENGLISH MUSICAL CRITIC.

By F. GILBERT WEBB.

The recent and present attention drawn to the position and condition of British musicians, and particularly to the lot of British composers, surely augurs well for their immediate future.

The *Musical Times*, ever reflective since its foundation in 1844 of the phases of the passing hour, has had several articles of late on the subject. Mr. Ernest Newman, in an open letter to composers, has given sage advice with fatherly solicitude, and last month Mr. Frederick Corder pleaded the cause of the teacher, while an anonymous writer gave us 'Some reflections of a native composer.' These and other articles are evidently written with the best of intentions; but through them all runs a vein of pessimism which especially in the last-named effusion is calculated to reduce young composers to despair. Not only is it maintained that the British public has shown callous indifference to native music, that its performance spells ruin, and compatriot critics treat it with insolent contempt, but the conceptions of our writers are all wrong and their works 'are ignoble and servile imitations of the methods of our foreign competitors'! The intention of the reflective accuser may be excellent, but one instinctively thinks of the lines:

Perhaps it was right to dissemble your love,
But—why did you kick me downstairs?

Nothing is more dangerous to truth than the endeavour to prove a case, and few social influences are more destructive than accusations containing half-truths. The present moment is so full of opportunities for our art that it is most necessary to arrest the circulation of statements conducive to false impressions. Above all is it most undesirable to depress our creative musicians by exaggerating the mistakes they have made and the wrongs they have suffered in the past. That past will soon be very far away. Whatever course the War may take, we stand on the eve of a new era of social life. Already the observer can see subtle changes in our midst which must inevitably develop.

It is not a time for looking back, but for careful watchfulness of the present and anticipation of the future. Music is, and always has been, the reflection of the general outlook, mode of living, and paramount emotionalism of its period, and to

the student of men the revolutionary nature of many recent compositions was but the harbinger of what has now come, and is coming, upon us.

Now this future will be a sorry one for our musicians if 'the reflections of a native composer' are true. It is evident, however, that his mirror is of the distorting kind which confuses rather than clears the minds of those who look into it. First with regard to the attitude of the British public. It is true that the London Symphony Orchestra in its season of 1913-14 eschewed British works, but in the present season the ban has been removed; and no one who has attended the Promenade Concerts given by the Queen's Hall Orchestra can say that works by British composers are not attentively listened to, and their merits acknowledged to the full, by the audience. Moreover, works which prove successful are repeated in the succeeding season. The history of classic music contains nothing to compare with the interest excited by the production of Elgar's first Symphony and the number of its performances in the first twelve months of its existence. The same composer's Violin concerto has excited the admiration of musicians the world over. Mackenzie's 'Britannia' Overture, Stanford's 'Irish Rhapsodies,' Cowen's 'The Butterfly's Ball,' Edward German's 'Welsh Rhapsody' and 'Henry VIII. Dances,' works by Delius, and pieces by Balfour Gardiner and Percy Grainger, and many others all possess a well-known attractive power to the British public.

Turning to choral works, Sullivan's 'Golden Legend,' Coleridge-Taylor's 'Hiawatha' and 'A Tale of Old Japan,' Hubert Bath's 'The Wedding of Shon Maclean' are all popular successes; and no choral work in recent years has attained such widespread acceptance as Elgar's 'The Dream of Gerontius.' The popularity of our song-writers of all grades is too obvious to dwell upon. The ceaseless stream of production may make it difficult for any particular song to become prominent, but prominence is attained by a certain number, and it is doubtful if the activity of London publishers in the issue of new matter is equalled by any Continental firm. Certainly no nation can show such a list of popular songs by women composers. With the artistic value of all these productions I am not now concerned, but their existence and their enormous sales negative the assertion that the British public is indifferent to native art.

The charges against English critics are little short of 'insolent' perversion. To say that native works are 'dismissed with faint blame or more damning faint praise by our professional critics' does more credit to the writer's imagination than to his perception of veracity and knowledge of criticism. As a matter of fact an obvious fault of English critics is that they are too lenient. One has only to turn back to the comments on festival novelties to perceive that nearly all the new works have been over-praised and their faults lightly touched upon. The success of Elgar's Violin concerto was imperilled by the laudatory Press remarks made before its production. To say that

the critic's 'attitude towards contemporary British music is too often one of insolent contempt' is an untruth that confutes itself. Such an attitude would not be tolerated by the editor of any journal of repute.

In any body of men there must be varying ability, and now and again one of narrow views or distorted vision, but he is the exception that proves the rule. Recent musical criticism of the London Press testifies to the knowledge, acumen, sanity, earnestness, and artistic perception of the writers. The fact that London criticisms are among the most prized by Continental musicians is an irrefutable proof of the justness of their verdicts and their integrity. It would be unnecessary to state these facts were it not that the above wild accusations brought against critics were calculated to stimulate the spirit of animosity which unfortunately ever slumbers between the creator and the critic. This instinctive feeling of opposition is to be discouraged, because the creator and the critic can be of such great help to each other. If one considers for a moment, the man who spends his life in listening and analysing all classes of music must in a few years either have a keen perception of the value of a work or be a hopeless dullard. It should not be forgotten that a critic's position and success in his profession depend upon the truth of his criticisms.

Finally, our composers are accused of 'ignoble and servile imitations of the methods of our foreign competitors.' Now all the greatest composers have in their early days been imitators, but we scarcely call their early efforts 'ignoble or servile.' Very few writers possess originality, but those who do convert old material and methods into something new. Sullivan studied for some time at Leipzig, but there is nothing German in his music. It is doubtful if any man possesses a more intimate or wider knowledge of contemporary music than Elgar, but it has not hampered the development of his individuality. Parry, Mackenzie, Stanford, all studied the works of foreign composers, and under foreign teachers, but there is nothing foreign in their best works. Education can only be achieved by the analysis of the finest models, and it must be admitted that the greatest works are by foreigners. The fault of many of our composers is not their intimate acquaintance with foreign works and methods, but that they have used these methods as mediums of expression instead of employing them as tools to work out their own ideas.

With regard to publishers, are they not often maligned, and are not a considerable number of composers living comfortably on their royalties? It is said that Sullivan only received £5 for his setting of 'Orpheus and his lute,' but he made £3,000 by 'The lost chord.' It is the reputation of the composer which is of value to the publisher, consequently the unknown writer has no market value whatever. To publish his work is a speculation. If it be a success the publisher will be the first to recognise it, and the composer will benefit.

Our composers are faced with many obstacles and difficulties, but they are not 'the indifference of the public, the damning attitude of the professional critics towards British music, and the unwillingness of British publishers to print British works.' To say this is to engender suspicion and class-hatred of which no good can come. Many attributes are necessary to secure success. The fundamental cause of failure lies in the man himself, and in most cases is misconception of his abilities. What our young composers most need is development of their individuality by study of literature and human nature. The true composer is a poet first and a musician afterwards.

REFLECTIONS REFRACTED: A REPLY TO 'A NATIVE COMPOSER.'

BY 'A CRITIC.'

When I began to read your reflections in the last number of the *Musical Times*, I thought you were one of those miserable 'grouzers' who do infinite harm to the art by making the world imagine that music and manhood are incompatible. I put the article down once as not worth reading, but I am glad that I took it up again, because by persevering to your fourth column I found that my first impression was wrong. Perhaps the Editor was not actually as kind as were his intentions in giving you such a free run on his space. The blue pencil has its uses sometimes, and if it had robbed you of your opening growl at the unkindness of the world it would have insured a greater number of people reading the pith and substance of your thought, which begins to make itself clear on page 14.

But there! I am beginning, according to my odious habit as a critic, by finding fault, which of course will put your back up at once, whereas my true intent is not to find fault but to draw attention—my own, yours, and other people's—to some of your ideas by thinking about them on paper.

I daresay that you have a good deal of right on your side in what you say about critics. Having searched my conscience narrowly I cannot feel quite confident that you would place me amongst the 'one or two honourable exceptions.' Not that my musical knowledge and training are so very rudimentary (they may have been quite at thorough in their way as yours have been in the art of musical composition); nor because I am browbeaten by editors and proprietors (I am not), but because I can recall many instances where I have had to pass a hasty judgment for publication in a paper which happened to be going to press unconscionably early. Sometimes I have been so painfully aware of the haste of the thing that I have not dared to open the paper and read my own article next day. You composers, on the other hand, suffer from too much leisure; you grind away at your full score for weeks, or perhaps months, until everything in it seems to you to be plain as a pikestaff. You get

tremendously interested in details, and by the time you have done with it you are absolutely dead sure that that score is brimming over with new and vital ideas put in a way which have never been dreamed of before. You have no idea either how many of those details are really mere platitudes, or how few of those that are new can be grasped by the listener who hears the music for the first time and gleans one general impression. The things that jump to his ear most readily are the likenesses to a dozen other works which he knows, and you are naturally dreadfully disappointed when he remarks in his paper next day that the new symphonic poem is 'wanting in originality,' or something which seems to you like blank stupidity backed by apathy.

I am afraid that such leisure as yours and such haste as the critic's will go on being at loggerheads. But need that trouble you very much? Perhaps you say 'Yes' because, though you do not care a straw what the critic says, and indeed 'never read the newspapers,' &c. (most composers do say that), the unthinking public takes its opinions from them, and the laconic remark about want of originality may ruin the chances of a second performance. Personally I doubt it. I am so used to praising works which the public will not listen to a second time, and crabbing others which the public swarms to hear, that I cannot be a devout believer in the omnipotence of the Press. Where I believe that the Press has power is as a corroborative influence. If Jones hears your new symphonic poem and likes it, he tells Robinson: 'I heard a ripping thing last night, and the *Daily Trumpeter* says it's the finest thing that's been done since the "Pathetic" symphony.' Then, I admit, Jones and Robinson look out for a second performance. But suppose Jones hears it and does not care for it, and the *Daily Trumpeter* still trumpets; he just says, 'These critic fellows are always bucking over tosh of that sort,' and he and Robinson go to see the 'Girl from Uganda,' or wherever the reigning girl of the moment may hail from. The fact is you have got to get your public first and then the Press can help you along, but not before.

But perhaps you will turn up a nose of scorn at the idea of courting the vulgar Jones and Robinson. You have a right to do so. There are two perfectly sane and logical attitudes for an artist to take towards his public, but he cannot take them both. He may say 'I am writing simply what I feel as I feel it, and those who cannot appreciate it are the losers'; or he may say, 'I am going to find out what the public can appreciate, and do it as well as I can for them.' In the first case he is nobody's servant, so he cannot complain if nobody pays him. He may, of course, one day become the master of the public, like Wagner; but he cannot be sure of it, though he may spend his life, as Wagner did, in prophesying his mastery. In the second case he may expect payment in proportion as he serves the public well.

But here comes the difficulty. He who sets himself to serve the public is apt, as we all know,

not only to play down to the public but to play the public down below itself. You complain, in what I take to be the best part of your reflections, of the attempt to serve up counterfeit foreign music to a public which too greedily devours the genuine article. That is one way in which the attempt to serve the public goes wrong amongst British composers, but I am not at all sure that a conscious nationalism is its cure. A conscious nationalism is just as likely to be superficial as any other conscious 'ism,' and on your own showing it is very unlikely to be successful as a means of serving the public's requirements. I am afraid I see signs of this superficiality in your very words on the subject. For example, you talk about putting 'English cider into empty champagne bottles.' Do you suppose that one Briton in a thousand drinks English cider? You know we drink bad beer in public houses and worse tea in — shops. It is no use romancing about it; those are the commonplace British drinks. But directly the British composer begins to think about his 'Britishness' he becomes an incorrigible romancer. He talks about 'English cider,' conjures up the days of 'good Queen Bess,' and translates his country into terms of a drinking chorus in a comic opera. We are back again in an artificiality as dire as the affected foreign accent.

You speak of 'the delightful and distinctive flavour of old English music,' and I agree with you. There is no music that I love better. But do you suppose that the writers of that music were trying to be national? Not a bit of it. Look at Purcell, with his overtures like those of Lully, and his sonatas written 'after the best Italian models.' And yet we feel Purcell's music to be British to the bone. Lully could no more have written the music to 'King Arthur' or the 'Faery Queen' than Saint-Saëns could have written 'Blest Pair of Sirens.' The two composers of these works, whose names both happen to begin with a P, have written typically British music which no foreigner could have written or would have cared to have written. But how have they done it? Not by thinking about their 'Britishness,' but because they happened to be part and parcel of the life around them. In fact, because they could not help it.

If that be true, and I for one am sure that it is, it does not very much matter which of the two attitudes the composer adopts towards his public. Or rather he will not adopt one at all. If he has really learned to express *himself* in his music, his nationality will come out in it just to the extent, and no further, to which his own mind and character are reflections of his nation's mind and character. Other members of his nation will recognize this, will feel that his music chimes with some thought or aspiration of their own, and so come to love it.

How soon they will make the discovery depends upon a lot of things. If the work is technically simple, like Walford Davies's 'Solemn Melody' for example, they can make it at once; if it is big and complicated, like—what shall I say? Elgar's 'Falstaff,' to choose an example at random—it may

take a long, long time. So it may be greeted with applause at Promenade concerts, or it may wait two hundred years to produce the agreement of two rather cantankerous people (like you and me) who will say that it has 'a delightful and distinctive flavour.' In either case it will not matter very much what the *Daily Trumpeter* says the day after its first performance; but if the critic of the *Daily Trumpeter* happens to be among the first to taste that delightful and distinctive flavour,—well, he is a lucky fellow: that is what he lives for.

In the 'Music and Art' Friday column of the *Yorkshire Post*, to which so many readers look forward, the well-known musical critic of that paper devotes a large part of his article on January 1 to a consideration of the *Musical Times* article. He says:

As for the professional critics, it is, to begin with, not quite just to lump them together. If an English critic has any merit, it is that he is independent. As a rule he takes his own line, and is not much influenced by even his most friendly colleagues. I remember how Francis Hueffer, of *The Times*, one of the earliest Wagnerians in this country, used to 'chum' with Sutherland Edwards, of the *St. James's Gazette*, the biographer of Rossini and historian of the Prima Donna, whose sympathies were largely with the old Italian opera. And, speaking generally, it will be found that the critic represents himself, and that his opinions, whether good or bad, are at least his own, and so individual that it is impossible to lump them with those of his contemporaries in the airy fashion adopted by those who talk with contempt of what 'the critics' say. The writer in the *Musical Times* asserts that the critic's 'attitude towards contemporary British music is too often one of insolent contempt,' a generalisation which it is more easy to make than to disprove, though my own impression is that, if one were to search the 'Press opinions' quoted in advertisements of oratorios and cantatas published by Novello, one would find not a few cases where the glamour of a first performance had warmed the writer to a glow of enthusiasm that did more credit to his heart than to his head—or let us say to his patriotism than to his critical judgment.

The 'excuse' put forward on his behalf by the writer may be repudiated with contempt. He says, in the words following the sentence already quoted, 'To be fair, however, one must see a certain amount of excuse in that he is employed principally to help to increase the circulation of the paper he represents, and as things are at present the newspaper-reading public holds it as an article of faith that music from abroad always was and always will be immeasurably superior to the home-grown variety.' Presumably the critic has the interests of his paper at heart, but I do not think it can be said that this affects his judgment to the extent of making him profess to dislike that which in his heart he approves. Certainly the public opinion that is expressed in applause of the inartistic antics of a virtuoso or the shop ballads sung by a popular prima donna will not be found to have an echo in the criticism of any responsible critic.

To suggest, however, that a newspaper critic has any influence upon the public taste seems to me to be a mistake. He may satisfy his conscience by upholding what he thinks is good, but, after all, the public, when it pays to listen to music, will have what it likes, and if the British composer can satisfy the public taste he will meet with recognition in spite of the 'insolent contempt' which it is said is the critic's attitude towards him. J. W. Davison, the most powerful critic of his day, who never ceased to extol Sterndale Bennett and to abuse Wagner, was no more able to make a place among the elect for the one than he was to stay the triumph of the other by a single hour. As regards the attitude of the public, I do not believe that 'the vast majority of our countrymen are entirely convinced that the first thing

needful to musical salvation is the possession of a foreign name.' The popularity which Sullivan achieved, and which Elgar now enjoys, are a sufficient proof to the contrary, and so far as my own observation extends, it is to the effect that the public entertains a certain prejudice against 'long-haired foreigners.' And, as regards conductors, to whom the writer devotes some space, I am under the impression that such expert conductors as Henry Wood, Thomas Beecham, and Landon Ronald have a very considerable following, in spite of their indubitable British origin.

Mr. F. C. Tilney sends us the following comments:—

In your admirable article, 'Some Reflections of a Native Composer' (January 1, 1915), you ask for 'an unbiased public,' a desideratum which, as you imply, would put British music on its feet. Of whom, Sir, do you ask this: of the public itself? The public is not a concrete thing. It cannot be buttonholed, reprimanded, or pleaded with, for it is a mere abstraction. The only way is to find out what causes its bias and then set about the adjustment.

A committee was recently formed with the intention of reinstating the British musical reputation. I do not know whether this committee is still at work or not; but I know that its first meeting showed little promise. It gathered together all branches and sections of the profession, each of which had its grievance to air, although none could suggest a remedy. That was not surprising, because of all those represented factors there was not one which was a defaulter. They were all victims. The culprit was not there. He had not been invited. The culprit is the patron.

When you, Sir, ask for an unbiased public, you are asking for a patron with a conscience. If such a creature exists it is the nearest approach to anything tangible in that nebulous entity the public.

First of all, what section of the public is responsible for the bias? The lower classes? No, for they support the home-industries of the music-hall. The middle-classes? No, for they are the real amateurs and applaud what pleases them regardless of the nationality of composers. They have made Elgar, as they made Edward German and Sullivan. It must be the upper-classes, then, who are responsible for the bias. Since music has in the past been a sign of superior culture, and has therefore implied good breeding, the upper-classes, being in the mass conservative, have always supported it. Since, further, any music associated with distant lands and unpronounceable names implied still more distinction from the bourgeois population with whom travel and foreign tongues were not in common usage, the upper-classes have been able to adopt a pose of wider taste and more liberal education by pretending to hunger for what was caviare to the general. This set the fashion, put the premium upon foreign art, and stultified the native product. The rest was simply the rolling of the ball: the effect after the cause.

The cheques of the aristocracy are the backbone of the finances of the Royal Opera House, Covent Garden. When one walks round the tiers of that famed pile and reads the names upon the doors of the boxes it is like reading Debrett. The operas there produced are those of Italy, Germany, and France. Within the last thirty years there have been some important opportunities for these aristocratic patrons to write cheques in support both of British opera and of British singers in foreign opera. Have they done so? Never once. These ventures have failed for lack of the financial support which keeps the foreign opera syndicates flourishing. Here we are, then, with our finger upon the plague spot.

British music was stultified when the Hanoverians first came to our Court. The term 'native' then became synonymous with 'undistinguished.' Under such conditions it is easy to see that the foreign music-master stepped, by invitation, into the shoes of the British teacher; and the foreign music came, *ipso facto*, to bear the cachet of superiority, which meant that native art was looked upon as the mediocre strivings of an uninspired community. This stigma has been handed down along with the family diamonds of the aristocracy and its boxes at the opera, wherein the occupants probably wish themselves at some less boring Society function.

Surely, then, the first step towards doing justice to British music is to approach this aristocratic patronage; to beg it to cast away its conventions and affectations and to widen its sympathies. On the present patriotic wave these patrons would lend a ready ear. The newly-formed committee should enrol the leading lights of the nobility, who would be glad to act in so patriotic a cause. They could work among their peers, making them pledge their honour to support British music and British executants. Everything else would follow naturally, for the agents, entrepreneurs, and publishers have no bias except towards the thing that will pay. The effect of this upon native composition would soon be felt. The English tradition in music is not yet so far moribund as to be beyond recovery. Sir Hubert Parry, for one, has kept it alive. I am convinced that English music would catch at the hearts of the people at once if it were really spontaneous. We cannot shut our eyes to the fact that even revivals of old styles, like the 'Henry VIII. Dances,' find their billet at once and stick. The popularity of the Savoy operas was due to the English characteristics which Sullivan deliberately adopted. They were clear outline, joyous sweetness, diatonic progression, and a downrightness that we find in Purcell. Surely all this is not incompatible with modern orchestration and modern colour and effects? We can develop on one line as well as on another. Let us develop on our own. An art that is indigenous will be popular however advanced it be. With music as a popular expression, we should have no more 'Tipperary' booms, for we should be a musical country as we were in the days of the Tudors and the Stuarts.

THE QUESTION OF THE BIRMINGHAM FESTIVAL.

BY ERNEST NEWMAN.

Readers of *The Times* correspondence about the Birmingham Festival, reproduced in the *Musical Times* last month, will have noticed that the discussion was initiated by one London musician, Sir Charles Stanford, and continued by two other London musicians, Sir Walter Parratt and Sir Frederick Bridge. One would have thought that the place most concerned in the matter was not London but Birmingham. As a resident of Birmingham, and one especially interested in the development of music there, I should like to express the Birmingham view on the subject, or at least one of the Birmingham views. So far as I know, it is a view that has not yet found expression in *The Times*. We have had Sir Charles Stanford objecting to the postponement of the Festival because it means a monetary loss to certain performers—mostly Londoners—who might have been engaged for it. We have had Mr. Alfred Wiggin, the chairman of the Orchestral Committee, declaring that it is necessary to postpone the Festival because to hold it this year would probably mean a money loss to the Birmingham General Hospital—which, owing to the folly of our ancestors, is inseparably mixed up, to our bane, with the question of music in Birmingham. But there is a third question to be considered, which, to my mind, is of greater importance than that of the artists' pockets or that of the coffers of the General Hospital; and that is the question of music in Birmingham and the effect of the Festival on this. A Festival is a very jolly thing for people who come to it from a distance. They may be lucky enough to hear

two or three unusually good works unusually well performed; they hear a new work or two—perhaps even a new work of their own—and one or two works that they have little chance of hearing elsewhere; they spend a pleasant day or two in the town, meeting old friends, enjoying, besides the music, much good eating and drinking and talking; and they go home again happy for another experience of a kind that cannot be had in any other way. That is all very well for them; but what of the town that provides this feast? What the more thoughtful residents always ask themselves after one of these functions is: 'Is it better to have good music just once in three winters, or once every week in every winter? And is it possible to have the latter while so much energy and so much money are wasted on the former?' It is because Birmingham people, having asked this question in a desultory and half-serious way for many years, are now asking it very seriously and answering it very bluntly, that the feeling for the Festival is everywhere cooling down among the musicians of the town. Birmingham is the least musical large town in Europe—perhaps we may say, in the world. It has few good concerts; it has no real orchestra; it is ignorant not merely of music as a whole and of new music in particular, but of many works that have within the last few years become more or less familiar to London, Liverpool, Manchester, and Glasgow. We want to make Birmingham a musical city. What stands in the way of that achievement? Firstly, the lack of a strong local leader sufficiently above all partisanship to be able to reconcile the cliques whose jealousies have done so much to injure Birmingham music. In the second place, we want an organized financial effort that will secure for us a more or less permanent orchestra, with a succession of competent conductors. Many attempts have been made to establish orchestral concerts, but all have failed, largely because the financial backing was insufficient. The guarantee system has broken down. The easiest year for any new concert venture is the first. The most difficult are the second and the third, when the primary enthusiasm has abated somewhat, and a few guarantors have begun to regret the sums they have had to pay. After the third year it is generally hard to keep going, though everyone feels that if we could get through a fourth and fifth season the success of the concerts would be assured. The same people are called upon to finance each new venture; it is not to be wondered at that it becomes increasingly difficult to induce them to guarantee. It is now clear that the only sure basis for an orchestral foundation in Birmingham is a capital fund the interest on which would suffice for the inevitable losses in the first few years, when the expenses are always relatively greatest, and would afterwards permit of a good deal of boldness in the matter of new programmes. £100 paid under a guarantee is gone for ever; the same £100 given as a contribution to a capital fund remains for ever, only the interest being used. We may put

the average loss on a series of winter concerts in Birmingham at about £700 to £800. The interest on a capital fund of £20,000 would provide for this; the amount given in guarantees and donations—and *wasted on the Festival*—during the last fifteen years or so cannot be far short of that sum.

A town must make its choice between having a Festival and being musical. It cannot have both. The proof of this stares us in the face. The really musical provincial towns—Liverpool, Manchester and Glasgow—have no Festivals. Those that have Festivals—Birmingham, Leeds, Sheffield, Norwich, Bristol, &c.—are not musical in the sense that the towns just mentioned are; they do not get so much music as those three places, the music as a whole is not so good, and they hear fewer new works. The antinomy is not accidental; it is in the nature of cause and effect. A big Festival destroys the general musical life of a town by draining it of money, and by spending that money wastefully. The most liberal of people will set aside each year only a certain amount for the support of local music; and if too much of this goes in one direction too little of it will necessarily have to go in others. Musical Festivals are run in a wasteful fashion partly because the traditions make for needless expenditure, partly because they are in the hands of well-meaning people who do not know the musical world. Examine, in the light of pure business, one or two of the items in the expenditure of the average Festival. Many of the performers connected with it are absurdly overpaid. A Festival is regarded by them all as fair game; it is to them what a rich estate is to the lawyers. As the conductor of one big Festival remarked to me, 'Just mention "Festival" to them, and up go their prices like a rocket.' I have heard of a case of a singer's fee being £300 for four performances, and not by any means exacting performances. There is not a singer in England worth half that amount to any box office. Take again the point of advertising. Huge posters are put up in all sorts of likely and unlikely places in all sorts of towns; prospectuses are sent out; advertisements are inserted in various London and provincial papers; yet the real return from all this expenditure must be very slight. The people outside the town who are interested in the Festival know quite well when it is due, and generally know—from the musical journals, for instance—what the programme is to be. For all the actual good it does to the box office, nine-tenths of the money spent on advertising the Festival might as well be thrown into the sea. So with the sums spent on furnishing and decorating the rooms of the principal artists. If these rooms are good enough for the same people a month before or a month after the Festival, they are surely good enough for them during the Festival. Excessive payments, again, are made to composers for the doubtful privilege of a first performance of a new work. In a country in which concerts are so few and composers

so plentiful as in this, a composer should be thankful that he can get a big work performed at all. There might be some reason for paying a large sum for the first performance of one of the world's masterpieces; but the average work given at a Festival is a long remove from being that. For the ordinary work of the ordinary composer nothing more should be paid than the performing fee the composer could command in the ordinary course from any English concert society. If he did not choose to accept this, he could be politely recommended to get a bigger fee elsewhere,—if he could.

And what is the outcome, so far as Birmingham is concerned, of all this waste? Many of the performers have nothing to distinguish them from an ordinary concert given by precisely the same people at another time of the year. But the public is expected to pay two or three times as much for a performance that is only a little, or perhaps not at all, better than the average. And how is a Festival audience made up? Of Birmingham music lovers? By no means. First of all there are a number of critics from various parts of the country—excellent fellows, of course whose countenances give an intellectual look to the hall that it would otherwise lack, but not a source of financial profit to the Festival. There are a small number of enthusiasts from other towns—mostly people whom one sees at almost every Festival in the country. There are a number of people from Birmingham and the neighbouring country towns whose interest in music is obviously of the slightest, for they take no part in the musical life of the town during the intervening three years; their interest in the Festival is partly charitable, partly social. There are a few hundred of the richer music lovers of the city. There are a number of empty seats, or, which is a worse scandal, seats that would otherwise be empty are occupied by nurses in uniform or by other people who are as obviously deadheads. The upshot of it all is that out of the million inhabitants of Birmingham and the immediate neighbourhood, not more than about a thousand get any benefit out of the Festival at all, and of these thousand not three hundred are people who help to keep music going during the rest of the year—the real lovers of music. There are many who would like to go, but the prices are prohibitive; and they are prohibitive because the Festival is run with an improvidence that would bring any ordinary business into the bankruptcy court in six months. These Festivals are in the hands of men whose good intentions are beyond dispute, but who simply have not and cannot have the knowledge and the experience that such work requires. Things were bad enough in this respect in the old days; but now one hears, with amazement, that the Birmingham General Hospital Committee is responsible for the financing of the Festival. With all respect, I can only say that these worthy people are about as well qualified to run a musical Festival as I am to perform an operation for appendicitis.

I hope
Sir Cha
of the
has fall
concern
letter th
the mu
some £
not me
Is not t
risk th
singers
past, a
not qui
way.)
Hospita
exertion
thousan
ment if
very fall
I think
not a c
under r
have ta
"profite
languag
by not
have d
hands
Festival
more r
we hav
the poo
have to
diamond
Birming
grievou
the Fes
If th
charity,
conclus
sympath
of the r
what he
it is us
Birming
citizens
The mo
knowled
have to
be hard
every
times £
in the t
of £2,
musicia
would p
favour
can do,
more
reasona
of the t
consequ
be bette
more

I hope I have made it clear to Londoners why Sir Charles Stanford's appeal for the continuance of the Festival in the interests of the performers has fallen on deaf ears so far as Birmingham is concerned. Sir Charles Stanford put it in his first letter that 'to drop the Festival means a loss to the musical profession . . . of not less than some £5,000. To hold it as usual might or might not mean a loss at this juncture of about £2,500. Is not the rich capital of the Midlands prepared to risk that sum rather than fine the players and singers who have worked so loyally for her in the past, a sum of nearly treble the amount?' (I do not quite follow Sir Charles's arithmetic, by the way.) In a second letter he says that 'the Hospital Committee, which has profited by the exertions of musicians to the tune of many thousands of pounds, will not return the compliment if it involves any risk.' But surely all this is very fallacious? If I were the Hospital Committee I think I should reply something like this: 'It is not a case of "returning a compliment." We are under no obligation whatever to the musicians who have taken part in past Festivals. We have not "profited by their exertions." It is a misuse of language to speak of our "fining" loyal workers by not re-engaging them. For whatever they have done they have been paid, and paid very handsomely. If we do not feel we can afford a Festival this year, Sir Charles Stanford has no more right to expect us, with all the other calls we have upon us, to lose £2,500 in order to fill the pockets of a few London musicians, than we have to expect him to order a dozen superfluous diamond rings this winter in order to help the Birmingham jewellery trade, which has been grievously hard hit by the War. We will take up the Festival again when we feel we can afford it.'

If the question is purely one of business and charity, I fancy such an answer would be conclusive. I admire Sir Charles Stanford for the sympathy he shows with the performing members of the musical profession, and for his desire to do what he can to help them in these hard days; but it is useless to press the matter upon either the Birmingham Committee or the Birmingham citizens on the lines he adopted in his letters. The more sensible citizens in particular, with the knowledge that a local orchestra will some day have to be endowed, that such an endowment will be harder than ever to raise after this war, and that every £100 spent on the Festival is at the best of times £100 lost to the cause of permanent music in the town, would view with horror the spending of £2,500 of Birmingham money on London musicians for sentimental reasons. I, for my part, would prefer to see the Festival shelved for ever in favour of a permanent orchestra. All the Festival can do, this could do; but the concerts would be more plentiful, the prices would be more reasonable, and the genuine musical public of the town would be better off. As a necessary consequence, the musical profession would also be better off, for the performers would get far more Birmingham engagements. I am well

aware that if the Festival were discontinued, nothing like the whole of the money spent on it would be given to the cause of music pure and simple. Nor would I wish the Hospital to suffer the least loss. The people who give to the Festival only for the sake of the Hospital could send their donations to this direct; while the musical subscribers could give their contributions direct to the cause of a permanent orchestra. It is really monstrous that the development of music in Birmingham should be held back for all time by the greedy hand of the General Hospital. The correspondent who wrote under the title of 'An Undistinguished Musician,' did well to wax sarcastic at the expense of the Hospital Committee. Music has done great things for the Hospital; if the Hospital will do nothing for music in Birmingham, it is surely time for music to begin to look after itself.

ACTING IN OPERA.

By F. BONAVIA.

The severe censure passed recently upon the acting of English singers has called attention to a subject seldom discussed, and only mentioned when it is found in superlatively good or bad degree. Is competent acting much rarer in opera than in drama? Are English singers less gifted in this respect than foreign singers? These are the questions which present themselves most urgently to one's mind.

The answer to the first is not easy. Really good acting (as distinguished from competent or tolerable acting) is extremely rare in either case. As long as Falstaff on the dramatic stage may be mistaken for Father Christmas, and Rosalind is reminiscent of the pert boy in the pantomime, it cannot be wondered at if the action of singers is seldom deserving of notice at all. The ability to act, though often considerably under-estimated, is not the only or the most necessary qualification for the operatic stage. As a general rule singing still remains the main consideration. Singers, moreover, have not a tradition in regard to acting. Before Irving, there were at least a dozen eminent actors whose fame has lived. Acting in opera is a comparatively modern accomplishment. Rossini demanded 'voice, voice, and again voice' of his interpreters. We may read everywhere of the marvellous voices that singers such as Mario, Pasta, or Malibran had, but of their skill in acting there is hardly any mention to be found anywhere. What tradition there is in regard to acting is misleading, if not worse. Before Wagner there were the common-places of the Italians. With Wagner there came a new idea which in its turn has become a danger and an obsession. The notion that the actors should form a series of pleasing pictures was originally meant, no doubt, as a revolt against the conventionality which was gradually suffocating all individuality. The old Italians, for instance, never dared turn their back to the public or take their eye from the conductor. In combating these and similar absurdities the movement was distinctly beneficial.

To-day its task is done and it must in its turn make way for something less stilted, less angular, which would not offend our notions of what acting should be. Its use and abuse can be seen to-day in any Wagnerian production. The ludicrous step of the Wagnerian Knights in 'Lohengrin' and 'Parsifal' is the direct outcome of this school of acting, although there are reasons to suspect that this peculiarly slow and inelegant gait was devised to meet the requirements of the music. If the procession of Knights in Grail Castle, or if the Knights who set the lists for the combat in 'Lohengrin,' were to march in the usual way, they would reach the furthest end of the stage long before the accompanying music had come within sight of the last bars. Hence this 'snail-step' in which after one foot has advanced the other is dragged behind it, giving an impression of some physical defect in each foot in turn. The proceeding has been hallowed by the usual catch-words of traditional reverence and æstheticism, but it is difficult to imagine a more unheroic effect than the procession of Grail Knights swaying first to right and then to left like a ship tossed in a heavy sea, to say nothing of the complications arising should a Knight step out with the wrong foot.

It is said that every step and every gesture in Wagnerian opera has been approved and its infallibility established by a committee of Wagnerian mandarins. And seeing that the practice varies so very little, I have no difficulty in believing it. Every Siegmund I have ever seen—after the sudden opening of the door in the first Act of 'The Valkyries'—has taken Sieglinde to the fireside to sing the joys of springtime. Yet the action is undefensible. The sudden bursting open of the door is a masterpiece of dramatic effect. Imagine the two lovers in the dark hut with Hunding lying drugged in the next chamber. Imagine the furtive hopes, the stealthy steps, the anxious preparations for urgent flight, then the sudden flood of light and air. No wonder Sieglinde shrieks, asking the name of the dreaded visitor. Obviously, what any sensible Siegmund would then do would be to reassure her, and he might even grow extravagantly lyrical in praise of spring, but without taking first the precaution of a comfortable attitude in a cosy corner. Actors of a fixed type, the exponents of a not perfect system, are apt to blunder no less than actors of the so-called 'natural' kind. The former can be absolutely grotesque; the latter, at worst, utterly vulgar.

A serious disadvantage of opera singers is that they rarely have the chance of testing their skill in the acting of comedy. What a world of good it would do to these Siegfrieds, Samsons, and Manricos to go through a thorough course of Gilbert and Sullivan. Nothing else could show them quite as well the point where the sublime becomes ridiculous; nothing else would teach them to define with the same nicety between dignity and pompousness, for comedy punishes all excess. It is significant that Germany, the cradle of the 'beautiful picture' movement in opera, has never shown any creative appreciation of comedy.

This, of course, is not equivalent to an apology for 'natural' acting. The best actors have something of the studied harmony which is the outcome of serious consideration as well as the plasticity and the plausibility of perfectly instinctive action. Chaliapin makes a magnificent picture when he first comes on the stage in 'Boris,' but it is impossible to think of him at all as one thinks of a noble piece of statuary or painting. The ever-changing shades of facial expression, the gestures, the gait, are inseparable in the final impression. It is not any one definite moment that remains in the memory, but the whole character is left vividly impressed, just as good novelists can stamp a character in a sentence and then add to our knowledge of it by every subsequent word. Chaliapin is the ideal actor. But to expect others to equal him would be impossible. What can be expected from others is that they should avoid what is obviously absurd.

No other theatre in Europe offers the same opportunities that Covent Garden does of seeing the gulf which divides the average singer, as an actor, from Chaliapin. Covent Garden is the arena where the best singers of France, Italy and Germany compete for the favour of the London public. There we may see an Italian chorus—all nature's gentlemen—enjoying so much their temporary status as courtiers, warriors, conspirators, that they forget to be human. What loftiness of scorn in their gestures, and how they can roar in victory or defeat! There we may see the 'snail' step in all its varieties, and German choristers planted as firmly on their feet as if the stage were limed. There one has seen a singer confront Scarpia in 'Tosca' as an angry fishwife confronts another; or a singer whose chief notion of by-play seems to be a vigorous nodding of the head, as a spoilt child will do in affirmation or denial. Of course Covent Garden has no monopoly in incompetent acting. All the chief European theatres of opera are much on the same footing. And at Covent Garden one sees occasionally some excellent performances. English singers are very much in the minority there, yet one of the most remarkable pieces of acting during the last season was that of an English singer—Madame Edvina in 'Tosca.' It was not only a capital realisation of all the play stands for; it was also a criticism and a considerable refining of the author's ideas. Where the author saw violence, Madame Edvina brought force and tragedy; what had seemed before only a 'sensational case' became poignant and dramatic. Fortunately her part is free from lines like Scarpia's 'My poor supper has been interrupted,' which, hardly credible as it seems, are meant to make us shudder and to reveal the depth of the man's wickedness. The writers of text-books for operas are often another cause of poor acting. If there had been no other good performances by English singers this one alone would be enough to turn the scales heavily in their favour. Certainly no other soprano singer did anything as good last season, either at Covent Garden or Drury Lane.

Occasional Notes.

The following paragraph is from the column headed 'The Office Window' that appeared in the *Daily Chronicle* on January 20:

'God save the King' is a good tune, but it is not an equitable or a correct one. It gives, as it were, short measure. It is unsymmetrical. The first part is deficient by two bars. The unmusical may gauge this by the words and lines; to the musical the defect is made tolerable only by custom. It is an improving and interesting exercise to set yourself to supply two bars to follow the first two. The present writer is much attached to his own (unpublished) interpolation.

What is the matter with the poor old tune? Do all other 6.6.4.6.6.6.4 tunes and hymns come under the curse? It is not clear whether the ominous statement is by the office boy or the distinguished, amiable and modest critic of the journal.

EUGEN D'ALBERT AND ENGLAND. The following paragraph appeared in *The Times* on January 5 in its column headed 'Through German Eyes.'

The famous composer and pianist Eugen d'Albert has authorized the publication of a letter which he wrote in 1884 from Munich protesting against being called 'an English pianist' because he was born in England. He said:

Unfortunately I studied for a time in that land of fog, but during this period I learned absolutely nothing, and if I had stayed longer in England I should have been ruined. It is my firm conviction that the system of music teaching in England is such that every talent based upon it must be destroyed. I only began to live when I left that horrible country, and I still live only for the true and glorious German art.

On January 7 the following letter appeared:

TO THE EDITOR OF 'THE TIMES.'

SIR,—To-day in your column 'Through German Eyes' you quote a statement made by Eugen d'Albert in 1884, the reproduction of which he authorizes and which, therefore, presumably he repeats as an expression of his present opinion. But in November, 1904, twenty years after 1884, in the course of a handsome appreciation of his career, he authorized the editor of the *Musical Times* to say: 'The former prejudice which I had against England, which several incidents aroused, has completely vanished since many years.'

Will German papers please copy? Yours faithfully,

W. G. McNAUGHT, EDITOR.

The article in our November, 1904, number was a full biographical sketch with portrait and an illustration of d'Albert's residence at Meina, Lago Maggiore. His life in England and the warm welcome extended to him on every occasion of his public appearance were duly recorded. No one knows better than d'Albert that artists of every nationality have always been appreciated in this country—some would say that this favour has been too lavishly bestowed. Is it true that the main complaint of d'Albert was that he did not receive sufficient attention from a German pianoforte teacher at the National Training School of Music?

However this may be, it is gratifying to record that d'Albert showed some milk of human kindness in his nature, when in 1896, twelve years after the splenetic outburst quoted above, he wrote as follows to Sir John Stainer. (We are permitted by Mr. J. F. R. Stainer, now a Corporal in the Army, to make the extracts):

Leipsic,

November 30, 1896.

DEAR SIR,—First of all I must beg to be excused for not having answered your kind letter any sooner. Your request, however, put me to a difficult dilemma. On the one side I found it hard to refuse anything to you, who were always so kind and dear to me . . . I state, however, expressly, dear Sir, that this is by no means referable to yourself, and that in other respects I shall ever be readily at your disposal, as I remember with joy and sympathy the short time of my youth during which I had the favour of coming in contact with you. Believe me, dear Sir, Yours very faithfully,

(Signed) EUGEN D'ALBERT.

It would seem from this that the charm and geniality of Stainer's personality touched even Eugen d'Albert.

Eugen d'Albert was born at Glasgow on April 10, 1864. His father, whose full name was Charles Louis Napoleon d'Albert, was of German nationality, he having been born at Nienstetten on February 5, 1809. He settled at Newcastle-on-Tyne, and married a Miss Annie Rowell there. He was a dancing-master and composer of dance music. Eugen, at the age of twelve, gained a Queen Victoria Scholarship at the National Training School of Music. In 1881 he gained the Mendelssohn Scholarship, which he held for one year only. He became a pupil of Liszt, and in 1882 he settled in Germany.

We understand that Mr. O. M. Kling, who for many years has been associated with Messrs. Breitkopf & Härtel's London branch, has on his own account taken over the music publishing business of Messrs. J. & W. Chester, of Brighton. A London branch will be carried on at 54, Great Marlborough Street. Although Russian and other Continental music will form a speciality of the business, British music will receive due attention, and a lending library will be established. Mr. Kling, although so long connected with a German firm, is a Swiss. He was born at Geneva in 1866, and his father, Mr. Henry Kling, who for some time was chief of the Geneva Conservatoire of Music, was born at Paris; his mother was a Genevese. Mrs. O. M. Kling (*née* Victoria Kop) is a Belgian, and comes of an old Brussels family. From 1890 to 1897 Mr. Kling managed the foreign department of Messrs. Novello & Co., and subsequently he transferred his services to Messrs. Breitkopf & Härtel.

At the conclusion of the Christmas Term at the Royal College of Music the following awards were made: Council Exhibitions to Lily F. Coles, Beatrice Betts, Ethel F. Toms (singing), Thomas Whitley (oboe), Dorothy T. Davies, Alice E. Norman, Marjorie B. Wills (pianoforte), and Bernard A. R. Shore (organ); the Edmund Grove Exhibition to Alice K. E. Pattenden; the Dove Prize to William R. Allen (Scholar); the Lesley Alexander Gift between S. Dorothy Thuell (Scholar) and Timothy Toomey; the Manns Memorial Prize to Herbert N. Howells (Grove Scholar); the Leo Stern Memorial Gift for a violoncellist to Timothy Toomey.

LARGE AND SMALL ORCHESTRAS.

By NICHOLAS GATTY.

It is a great pity that we do not recognise more clearly the essential difference between the large and small orchestra. Much more is involved than the mere question of numbers, and if it were properly understood we should no longer have perpetrated upon us such tonal outrages as 'Festival' performances, so-called, of Beethoven symphonies and the like. The modern large orchestra came into being to interpret adequately modern music, since the style of writing was, in the first place, entirely changed from what had gone before; while, in the second, fresh instruments were permanently introduced, to become an integral part of the tonal scheme. The newer orchestration involved an increase in the number of strings to obtain a right balance of tone, the reason being that the wind instruments, besides being also augmented in number, were written for in a much more penetrating manner. But when so magnificent an organization is set to play music in the older style it is thought quite sufficient to double all the wind parts in the hope of getting a good balance, it being entirely forgotten that the scoring is of an absolutely different character. Hence there result a hideous strenuousness of expression and a painful forced tone from the wind in the desperate effort to keep up with the dynamic volume of sound from the strings.

Observe, too, how the point is missed here, as was proved by the 'faking' adopted by Mr. Henri Verbrugghen at the Beethoven Festival at the Queen's Hall last April. He worked upon the plan of reducing the number of strings in the soft passages. If he had reduced them in the loud there would have been more reason in the proceeding. Surely it is sufficiently obvious that a large string orchestra can play softly enough to satisfy anyone. What matters is, whether the wind can play loud enough without destroying quality, that is, in the typical instrumental passages of the period such as are found in the Beethoven scores. This is not just the view of the purist who desires everything to be as historically exact as possible; it is simply for æsthetic reasons that the absurd practice of hoping to compete with a huge body of strings by means of doubled wind is to be so greatly deplored. Of course it is not to be denied for one moment that many of the Beethoven string passages do sound truly splendid when delivered by a large body of players under the control of an expert, and it only requires a moment's thought to realise that if one takes the period further back one can get equally fine effects from Bach and Handel. Sir Frederick Bridge always performs the 'Messiah' with Handel's own scoring, and does not hesitate to employ a number of oboes and bassoons, just in fact as happened in Handel's time. Both the old masters scored as differently from Beethoven, Mozart, and Schubert, as these last did from Wagner and Richard Strauss.

Another thing which seems to be forgotten in this connection is that the climax of dynamic force is a purely relative thing. The high-lights are just as impressive on the small as they are on the large orchestra; mere numbers, from the æsthetic standpoint, have got nothing to do with the matter at all. Probably the evil procedure in vogue at present owes its inception to Wagner himself, who did not hesitate to alter the scoring of the Choral symphony—one can never hear his alterations in the Scherzo, the new horn parts especially, without great regret. Fortunately this version is not always used.

It is not likely, however, that there will be any change yet awhile in this deplorable practice;

modern audiences are so accustomed to tonal shocks that their ears are in danger of losing the sense of appreciation of what one may call the finer qualities of instrumental expression. But when the day of orchestral sensationalism has passed, which of course it will do in due time, musical folk will be keener than they are just at present to distinguish between the purely physical and emotional effects of musical sounds.

THE COMPOSER OF THE RUSSIAN NATIONAL ANTHEM.

By M. MONTAGU-NATHAN.

The Russian National Anthem appears to take precedence of all other tunes in the public favour at the present time. When troops are on the march, with or without a band, this eighty-year-old refrain—practically unknown in Britain three months ago—is heard more often even than 'La Marseillaise,' which for a long time has been looked upon as the model of what a martial tune should be. It has acquired a prominent place in the repertory of the errand-boy; 'Tipperary' itself is but a 'good second' in popularity.

In the circumstances it seems rather odd that while this marching music has achieved such a vogue there should be so little curiosity in regard either to its origin or to the personality of its composer. The fact that his musical career was sufficiently distinguished to bring him under the notice of such giants as Schumann, Berlioz, and Wagner, would appear to justify an assumption that the Russian National Anthem is not the sole evidence of his talent.

Alexis Feodorovich Lvov, the son of a musician, was born at Reval in 1799. In those days music was not commonly looked upon in Russia as a means of gaining a livelihood, and the lessons he received at home prior to embarking upon a military career were no doubt intended to foster a taste for the art that his father, who was Director of the Imperial Court Chapel at St. Petersburg, had good reasons for revering. This intention was fully realised, for while young Lvov devoted himself so earnestly to 'soldiering' as to gain rapid promotion, he contrived to equip himself with a musical technique that in both the creative and the executive departments placed him well above the status of the mere dilettante.

Russia has produced more than one instance of a composer who, following with distinction a career totally different from that of music, has had the satisfaction of seeing his operas produced in the principal musical centres of Europe. Borodin, the composer of 'Prince Igor,'—enthusiastically acclaimed at Drury Lane last summer—was an eminent scientist. César Cui, whose musical activities were spread over the two spheres of composition and criticism, was like Lvov, a soldier, and like him too ultimately attained the rank of General. In regard to Cui, who specialised in fortification, it is interesting to note that the present Tsar was his pupil in that branch of military science. Moussorgsky, the composer of 'Boris Godounov,' and Rimsky-Korsakov, whose 'Ivan the Terrible,' 'A Night in May,' and 'The Golden Cockerel' secured for him the somewhat belated British recognition of his genius, both relinquished their commissions (the former was in the Army, the latter in the Navy) to devote themselves to music. In their case there is thus a difference from those cited above in that they never attained any particular distinction in their first-chosen career. Lvov however differs from them all, for, while the other composers achieved a considerable fame in the operatic domain, Lvov

dramatic works, 'The Village Bailiff,' 'Bianca and Gualtiero,' 'Undine,' 'Starosta Boris,' and 'The Embroideress,' have none of them survived despite the fact that the second and third mentioned were performed as far afield as Dresden and Vienna.

His fame as a composer rests therefore entirely upon the Russian National Anthem. Fortunately, however, there is some quite startling evidence of his possession of an executive skill unequalled by any of his contemporaries who excelled him in the creative sphere. Among Schumann's collected essays in which, by his timely tributes to Chopin, Brahms, and Wagner, he testified sufficiently well to his genius for recognising and acclaiming merit, is one written in 1840 for that 'organ of youth and movement,' the *Neue Zeitschrift für Musik*. It runs as follows:

'The composer of the famous Russian National Hymn, as well as of other works that yet await publication, Colonel Alexis Lvov, adjutant to the Tsar of Russia, arrived here a few days ago. . . . This respected guest gave a small circle the opportunity of becoming acquainted with his remarkable skill as a violinist. The writer of this article considers that occasion as one of the most delightful that music and its votaries have ever afforded him. Herr Lvov is so remarkable, so rare a player, that he can only be placed beside the very first artists. . . . Many an even great artist will be reminded when listening to this man, so highly favoured by fortune, that he has felt how superior to the enjoyment which merely technical mastery offers us is that presented by some artistic nature that has preserved its inward elevated freshness entire. I say this after listening to only two quartets, one by Mozart and one by Mendelssohn, in which Herr Lvov played the first violin. Mendelssohn himself was present, and seemed to think that he had perhaps never heard his music more finely played. It was a perfect enjoyment. If there are many such dilettanti in the Russian capital, many artists may learn more there than they can teach. And should these lines ever meet the eyes of this admired musician, we trust he will accept them as an expression of the thanks of many whom he delighted on that evening, and who place his name beside the most honoured names that belong to modern art.'

That a talent deserving such a eulogy as this from such a source should have been ignored by chroniclers of a later generation is a melancholy proof of the fleeting nature of the instrumentalist's reputation as compared with that of the creative artist, who can at least leave behind him some tangible evidence of his merit.

Another account of Lvov's playing, no less interesting though penned by one whose opinion was not precisely expert, is that left by Dr. A. B. Granville, Physician-in-Ordinary to H.R.H. The Duke of Clarence and member of many learned Societies, who in a *Journal of Travels to and from St. Petersburg* (published in 1828) paid the following tribute to the gallant fiddler:

'St. Petersburg has its musical clubs, and a *Société Philharmonique*. I think the finest dilettante violin player in Europe is to be found in the last-mentioned Society. I have not heard a more delightful amateur performer since the time when La Marchesa Pallavicini used to lead some of the largest orchestras of dilettanti in Italy on that most unsightly and anti-feminine musical instrument. The effect produced on those occasions was admirable; and so it is in the case of Colonel Lvov, whose execution is of the most brilliant description, but whose appearance in his decorated uniform, holding fiddle and bow, is scarcely less singular than

that of La Marchesa used to be. I heard this officer, at one of the meetings of the members of the Philharmonic Society, perform some variations of his own composition on a national air, written in a minor key, in which it was not easy to determine whether his taste, *coup d'archet*, or exquisite facility was most conspicuous. The expression with which he drew the most melodious notes from his instrument was inconceivably fine.'

By the time of Berlioz's visit to St. Petersburg in 1847, Lvov had already made some little reputation as an operatic composer, and his French visitor refers to him not as a performer, but as General Lvov, aide-de-camp to the Emperor, 'a composer of rare talent.' It is possible that this judgment may have been the outcome of feelings of intense amiability towards everybody and everything at St. Petersburg. That Berlioz's 'Romeo and Juliet' was 'royally, imperially organized and performed,' and that the composer cleared twelve thousand francs at a single concert in the capital, where he found to his delight 'no wretched bargaining, no limitation of rehearsals,' seem sufficient reasons for supposing that he was in no mood to criticise the work of one who was not in any sense a rival. The memory of this visit had evidently not faded when, five years later, he wrote to Lvov from Paris. ' . . . Next month,' he says, 'I shall go back to England, where, at least, the *wish to love music* is real and persistent. If I can be of the least use to you in my newspaper articles, commend me, dear master. It will be a pleasure to tell our few earnest French readers of the great and good things that are done in Russia. It is a debt I shall gladly pay, since I shall never forget the warmth of my reception and the kindness of your Empress and your great Emperor's family. What a pity he himself does not like music!'

To Wagner we are indebted for the reminder that Lvov was at Dresden in 1844, a visit that probably led to the production of one of the General's operas in that city. Wagner mentions in his autobiography that Lvov shared a stage box with Spontini and Meyerbeer at a performance of 'Rienzi' 'before an audience of no ordinary importance.' 'I sought no opportunity,' he continues characteristically, 'of learning the impression made by my opera upon these learned judges and magnates of the musical world. It was enough for me to have the complacent satisfaction of knowing that they had heard my oft-repeated work performed before a crowded house and amid overwhelming applause.' He does not seem to have been any more impressed by Lvov's personal appearance than by his capacity for the due appreciation of Wagnerian music-drama, for, nearly twenty years later, when making arrangements with the General, then manager of the Grand Theatre, Moscow, for three concerts to be held there, he recorded the impression in his diary that 'in spite of the Orders hanging from his neck [Lvov] looked a very insignificant person.'

Lvov, had he had any say in the matter, would no doubt have chosen to be remembered first by his operas, then by his talent for violin-playing, and perhaps last of all by the little tune which he dedicated to so great a purpose. Circumstance and posterity have decreed otherwise. As the composer has in his memoirs given us a detailed account of the source and origin of the now famous hymn, we cannot do better than quote his own words.

'In 1833 I accompanied the Emperor Nicholas on his journeys to Prussia and Austria. On returning to Russia, I was informed by Count Benkendorff that the Sovereign had expressed a regret that we Russians possessed no national hymn: being, moreover, tired

of the English tune which had been used for a stop-gap for a very long time, he commissioned me to make an attempt to write a Russian anthem.

'This momentous duty seemed likely to prove difficult of accomplishment. In recalling the British anthem, "God save the King," which is so imposing, the French song, so full of originality, and the Austrian hymn, of which the music is so touching, I felt and fully appreciated the necessity of accomplishing something which would be robust, stately, stirring, national in character, something worthy to reverberate either in a church, through the soldiers' ranks, or amongst a crowd of people, something which would appeal alike to the lettered and the ignorant. This consideration absorbed me, and I was perplexed by the problem of fulfilling all these needs.

'One night, on returning to my quarters at a very late hour, I composed and wrote out the tune of the hymn on the spur of the moment. Next day I went to Joukovsky* and asked him to suggest some words; but he was by no means musical and had a lot of trouble in adapting them to the minor close of the first cadence. Subsequently I was able to inform Count Benkendorff that the hymn was ready. The Emperor expressed a desire to hear it, and came on November 23, 1833, to the Court Chapel, accompanied by the Empress and the Grand Duke Michael. I had assembled the whole choir, and it was supported by two orchestras.

'The Sovereign ordered the hymn to be played over several times, and asked to hear it sung without accompaniment; then he had it played by each orchestra in turn, and finally with the united body of performers. His Majesty then said to me in French: "It is really superb," and there and then he commanded Count Benkendorff to inform the Minister of War that the hymn was adopted for the Army. This measure was officially ratified on December 4, 1833. The first public performance took place on December 11, at the Grand Theatre, Moscow. The Emperor was apparently desirous of submitting my work for the approval of the Moscow public. On December 25, the hymn resounded through the halls of the Winter Palace on the occasion of the blessing of the Colours.

'The Sovereign graciously presented to me a gold snuff-box adorned with diamonds, as a mark of the Imperial pleasure, and also ordered that the words "God protect the Tsar"† should be added to the armorial bearings of the Lvov family.'

ILLUSTRATIONS OF THE HISTORY OF MUSIC PRINTING IN THE LIBRARY OF MR. ALFRED H. LITTLETON.

BY JEFFREY PULVER.

(Continued from January number, page 22.)

Sebastian Virdung, one of the chief sources of our knowledge of the 15th- and 16th-century musical instruments, is represented in the Littleton collection by his very rare 'Musica getutscht und aussgezogen durch Sebastianum.' This small oblong quarto, without the printer's name, produced at Bâle in 1511, is perhaps one of the most interesting and entertaining books that could fall into the hands of the musical historian. In naive fashion the author, following the then frequent custom of writing treatises in dialogue, describes the instruments then in use, and gives hints on how they were to be manipulated. Some of his remarks are exceedingly valuable to us to-day, and not a few of his personal views are very quaint and

often amusing. The book is profusely illustrated, and Mr. Littleton's catalogue reproduces three of the cuts. The work is not contained in the British Museum. It will perhaps be best to mention at this point the 'Musurgia seu praxis Musicae,' by Ottomar Luscinius (Nachtgall or Nachtigall), printed by Joannes Schott, of Strasburg, in 1536. This book is a Latin translation of Virdung's work, just mentioned, and contains the same pictures.

Another writer to use Virdung's book was Martin Agricola. He re-issued the earlier work, in German verse, under the title, 'Musica instrumentalis deutsch, &c.,' in 1529 (Georg Rhaw, Wittenberg), and also copied the illustrations; these are identical, although reversed in copying. At least as much interest attaches to the writer of this work as to Virdung, for between them they are, as Riemann justly remarks, the chief authors to whom we have to go for the history of the instruments of the time. Agricola, properly Sohr or Sore (probably after his birthplace, Sorau), was born in 1486 and died in June, 1556. The issue just mentioned was the first of some half-dozen editions. Mr. Littleton's copy (1529) is complete, while the British Museum possesses but the last dozen pages of this edition. The national storehouse, however, has a copy of the edition of 1532. A reprint appeared at Leipzig in 1896. To correct a slight error prevalent in some quarters, it should be noted that the colophon of Agricola's work is dated 1529, while the Preface is 'Geben zu Magdeburg am Tage Bartholomei, 1528.'

France contributes a 'Missale secundum usum Romane Ecclesie,' a folio printed by Mathias Hus at Lyons in 1485; only the stave is printed, and the music was to be filled in by hand. Towards the middle of the 16th century Pierre Attaignant became the most popular printer in France, and his work from type is quite good, though not in any way to be compared with the productions of Petrucci at Venice so much earlier. Attaignant is represented in Mr. Littleton's collection by Claude Gervaise's 'Quart Liure contenant XXVI. Chansons, &c.' (Paris, 1550), executed from type at one printing. Another work from a Lyons press is that of Pierre Davantes—'Pseumes de David'—in French verse (1560). This book is especially interesting, as it exhibits the system of numerical notation which Davantes claimed to have invented. The press of Pierre Ballard, which got so busy in the time of the Lully opera, is represented by a very fine set of 'Airs,' edited by Gabriel Battaille, and 'mis en Tablature de Luth.' The collection includes seven books of these airs, while the British Museum has eight; but two of the latter are from different editions, as a comparison of the dates proves: Littleton copy, Book I., 1612; Books II., III., and V., 1614; Book IV., 1613; Book VI., 1615; and Book VII., 1622; in the Museum copy, Book VII., dated 1617, and Book VIII. 1618.

The Netherlands can also show some interesting works to illustrate the history of music printing; and especially noteworthy are the 'Souter-Liedekens' of which Dr. D. F. Scheurleer has such a fine collection. Mr. Littleton's copy of the famous Souter-Liedekens, printed by Symon Cock, of Antwerp, in 1540, is produced in two colours, red and black, and was actually the second book to appear in the Low Countries containing music printed from type. While on the subject it will be well to note that the date given by some authors to this work is 1511, an error due to a misreading of the 'MCCCC ende XL' in which the L (Gothic) looks very like an 1. Further interesting Netherlands publications in the collection are the 'Nederlandsche Gedenck-Clank' by Adriaen

* A well-known Russian poet. † The first line of the anthem's text.

* See *Musical Times* for August, 1914.

Valerius (Haarlem, 1626), with music from type, and containing lute-tableature,—an entertaining volume of hymns and songs to popular tunes, such as French Bransles, French Courantes, 'English Daphne,' Morris-Dances, &c.—and the 'Amsterdamsche Pegasus,' printed by Paulus Aertsz van Ravesteyn (Amsterdam, 1627). Jan Janszoon Starter's 'Friesche Lust-Hof, &c.' (Amsterdam, 1634) is represented by its fifth edition; the first was published in 1621, the sixth was undated, and a reprint of the latter was issued in 1864. The British Museum does not possess a copy of this 1634 edition, which is enriched by some fine etched illustrations. The Elzevir press of Amsterdam, from which so many beautiful literary works were issued, contributes the 'Antiquae Musicae' of M. Meibomius (1652).

Turning now to England we are first confronted with that most interesting and scarce work of Ranulph Higden — 'Polycricon.' Englysshed by Syr Johan de Trevisa — a fine specimen of the work done by Wynkyn de Worde at Westminster in 1495. This contains 'the earliest known specimen of musical notation printed in England. In Caxton's edition of this work (1482) space is left blank for the notation to be filled in by hand.' There is only one specimen of music in this book, and that is used to illustrate a passage describing the consonances of Pythagoras. As frequently mentioned, the double-octave contains a note too much. The specimen in question is quoted by Grove (ed. 1913, iii. 325), and the whole page is reproduced in facsimile in Mr. Littleton's catalogue. The specimen was contrived by 'putting together the "quads" and "rules" used in his ordinary typographical work. Thus, by a practical application of the old adage "necessity is the mother of invention," Wynkyn de Worde really, though unconsciously, invented music-type printing; that is to say, the printing of the lines and notes at one impression.' In 1549 Robert Crowley printed 'The Psalter of David newly Translated into Englysh Metre . . . wherunto is added a note of four partes. . . . The work is very rare, 'only two other copies appear to be known.' In the following year John Merbecke's epoch-making 'Booke of Common Praier noted' was issued from the press of Richard Grafton (London, 1550). It was produced by two impressions, and the lines are continuous. Quite apart from its typographical interest, this work is of great historical value, since it 'supplied a deficiency sure to have been felt throughout the country on the substitution of the English for the Latin office.' John Day (1561) produced an edition of Jan Utenhove's 'Hondert Psalmen Davids' in Dutch rhymes, set to music printed from separate types. The work, thinks Rimbault, was 'printed for Dutch refugees.' The device of the printer, which occupies a page of the book, is reproduced in Mr. Littleton's catalogue, and contains the information 'Ghedrukt te Londen, bij Jan Daye . . . 21 Junii, 1561.' The same publisher was responsible in the following year for the issue of 'The Whole Booke of Psalmes collected into Englysh Metre by T. Starnhold, I. Hopkins, and others . . . with a Short Introduction into the Science of Musicke,' Mr. Littleton's copy being one of the three examples now known to exist. The other two are in the British Museum and the John Rylands Library at Manchester. In 1563 John Day printed 'The Whole Psalmes in foure Partes, whiche may be song to al musically instrumentes, set forth for the encrease of vertue: and abolishing of other vayne and trifling ballades.' This was produced from type in one impression. The work consists of four separate parts (Medius, Contra Tenor, Tenor, and Bassus), and contains sixty-one psalms and settings of the

Creed, some prayers, and the Canticles. Similarly produced, and by the same printer, was the 'Mornyng and Euenyng prayer and Communion, &c.' (1565). The Littleton collection includes only the Secundus Contra-Tenor part (folio) of this, 'the earliest collection of Services and Anthems for the English Church.' The library possesses also John Day's 1565, 1567, and 1578 editions of 'The Whole Booke of Psalmes.' Interesting from a typographical point of view is 'Cantiones, quae ab argvmento sacrae vocantvr, &c.,' by Tallis and Byrd, and printed by Thomas Vautrollier in 1575. This printer, enjoying the privileges which Queen Elizabeth's patent granted to the two composers afforded him, produced some excellent type printing, this work being a particularly fine specimen for the time. Thomas East, another very popular printer of the 16th century and assignee of William Byrd, contributes this composer's 'Psalmes, Sonets and Songs of sadnes and pietie, &c.' (1588); Nicolas Yonge's 'Mvsica Transalpina,' a collected set of madrigals by various composers (1588); Byrd's 'Songs of Sundrie natures, some of grautie, and others of myrth, fit for all companies and voyces, &c.' 1589 (slightly imperfect); Thomas Watson's 'First sett of Italian Madrigalls Englyshed, not to the sense of the originall dittie, but after the affection of the Noate. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the request of the sayd Thomas Watson' (1590); and Yonge's 'Second Booke of Madrigalles' ('Musica Transalpina,' 1597). The edition of the 'Whole Booke of Psalmes,' by Sternhold, Hopkins, and others, appearing in 1594, was from the press of John Windet (London), and this particular copy is especially interesting by being bound up 'with a Bible dated 1595, for King James I., the Royal Arms stamped on the cover. Thomas Snodham gives two works to the collection: John Ward's 'First Set of English Madrigals, &c.' (1613), containing an elegy on Prince Henry; and Robert Tailour's 'Sacred Hymns. Consisting of Fifti Select Psalmes of David and others, Paraphrastically turned into English Verse' (1615); the latter has a viol and lute accompaniment in tablature. Thomas Ravenscroft's 'Whole Booke of Psalmes: with the Hymnes Evangelicall, And Songs Spiritvall,' by 'sundry Authors,' was printed 'For the Company of Stationers' (London, 1621), and a reproduction of the title-page in facsimile is given in Mr. Littleton's catalogue. And so it would be possible to go on in chronological order, mentioning such works as Butler's 'Principles of Musick' (Haviland, London, 1636), the work of which genial old John Jenkins thought so highly; the brothers Lawes' 'Choice Psalmes' (James Young, 1648), the book for which John Milton wrote a complimentary sonnet, and to which Dr. Wilson, John Taylor, John Cobb, Simon Ives, John Jenkins, John Hilton, and others contributed Elegies 'to the memory of their much respected, esteemed, friend and fellow, William Lawes, servant to his Majesty'; the 1655 edition of 'Parthenia' (from engraved plates; the first edition dated 1611 was the first 'English collection of music thus printed'), engraved by William Hole and published by John Clarke; Playford's 'Introduction to the Skill of Musick' (edition 1658, W. Godbid; and fourth edition, 1664); Christopher Simpson's 'Division Violist' (Godbid for John Playford, 1659) from engraved plates and type; he same genial and interesting violist's 'Chelys, &c.,' or bi-lingual 'Division-Viol' (second edition, folio, 1667); Thomas Mace's 'Musick's Monument, &c.' (T. Ratcliffe & N. Thompson, London, 1676); and very many other productions of the 17th-century printing-press in England.

Enough has been said, I think, to show that these books, considered in order of publication, constitute an almost unbroken record of music printing; a series of works illustrating the history of an interesting and useful art that must have afforded unbounded delight to their possessor, and incalculable instruction to those permitted to examine them. Among the latter I have the good fortune to count myself, and I should be lacking in the most elementary principles of courtesy and gratitude if I were to close this slight account without acknowledging my indebtedness to the late Mr. Alfred Littleton for his permission to inspect this collection. I also desire to thank Mr. Henry King for his valuable assistance.

THE COPYRIGHT ACT, 1911.

[1 & 2 Geo. 5 Ch. 46.]

We give below the chief provisions of this Act that affect the interests of composers and other owners of musical rights. The full text of the Act can be obtained from Wyman & Sons, Ltd. (Fetter Lane, London, E.C.), or through any bookseller at the price of 3d.

The Act is said to amend and consolidate the Law relating to Copyright and it is dated December 16, 1911. The matter is set out in three parts (Part I., Imperial Copyright, in twenty-eight sections; Part II., International Copyright, in two sections; and Part III., Supplemental Provisions, in seven sections).

The Act came into operation on July 1, 1912.

The following are extracts (clauses that do not affect music are omitted):

PART I.—IMPERIAL COPYRIGHT.

RIGHTS.

1.—(1) Subject to the provisions of this Act, copyright shall subsist throughout the parts of His Majesty's dominions to which this Act extends for the term hereinafter mentioned in every original literary dramatic musical and artistic work, if—

- (a) In the case of a published work, the work was first published within such parts of His Majesty's dominions as aforesaid; and
- (b) In the case of an unpublished work, the author was at the date of the making of the work a British subject or resident within such parts of His Majesty's dominions as aforesaid;

but in no other works, except so far as the protection conferred by this Act is extended by Orders in Council thereunder relating to self-governing dominions to which this Act does not extend and to foreign countries.

(2) For the purposes of this Act, 'copyright' means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform, or in the case of a lecture to deliver, the work or any substantial part thereof in public; if the work is unpublished, to publish the work or any substantial part thereof; and shall include the sole right,—

- (a) To produce, reproduce, perform, or publish any translation of the work;
- (b); (c); . . .
- (d) In the case of a literary, dramatic, or musical work, to make any record, perforated roll, cinematograph film, or other contrivance by means of which the work may be mechanically performed or delivered, and to authorize any such acts as aforesaid.

(3) For the purposes of this Act, publication, in relation to any work, means the issue of copies of the work to the public, and does not include the performance in public of a dramatic or musical work.

INFRINGEMENT OF COPYRIGHT.

2.—(1) Copyright in a work shall be deemed to be infringed by any person who, without the consent of the owner of the copyright, does anything the sole right to do which is by this Act conferred on the owner of the copyright: Provided that the following acts shall not constitute an infringement of copyright:—

- (i.) Any fair dealing with any work for the purposes of private study, research, criticism, review, or newspaper summary.
- (ii.) to (vi) . . .

TERM OF COPYRIGHT.

3.—The term for which copyright shall subsist shall, except as otherwise expressly provided by this Act, be the life of the author and a period of fifty years after his death:

Provided that at any time after the expiration of twenty-five years, or in the case of a work in which copyright subsists at the passing of this Act thirty years, from the death of the author of a published work, copyright in the work shall not be deemed to be infringed by the reproduction of the work for sale if the person reproducing the work proves that he has given the prescribed notice in writing of his intention to reproduce the work, and that he has paid in the prescribed manner to, or for the benefit of, the owner of the copyright royalties in respect of all copies of the work sold by him calculated at the rate of ten per cent. on the price at which he publishes the work; and, for the purposes of this proviso, the Board of Trade may make regulations prescribing the mode in which notices are to be given, and the particulars to be given in such notices, and the mode, time, and frequency of the payment of royalties, including (if they think fit) regulations requiring payment in advance or otherwise securing the payment of royalties.

COMPULSORY LICENCES.

4.—If at any time after the death of the author of a literary, dramatic, or musical work which has been published or performed in public a complaint is made to the Judicial Committee of the Privy Council that the owner of the copyright in the work has refused to republish or to allow the republication of the work or has refused to allow the performance in public of the work, and that by reason of such refusal the work is withheld from the public, the owner of the copyright may be ordered to grant a licence to reproduce the work or perform the work in public, as the case may be, on such terms and subject to such conditions as the Judicial Committee may think fit.

PROVISIONS AS TO MECHANICAL INSTRUMENTS.

19.—(1) Copyright shall subsist in records, perforated rolls, and other contrivances by means of which sounds may be mechanically reproduced, in like manner as if such contrivances were musical works, but the term of copyright shall be fifty years from the making of the original plate from which the contrivance was directly or indirectly derived, and the person who was the owner of such original plate at the time when such plate was made shall be deemed to be the author of the work, and, where such owner is a body corporate, the body corporate shall be deemed for the purposes of this Act to reside within the parts of His Majesty's dominions to which this Act extends if it has established a place of business within such parts.

(2) It shall not be deemed to be an infringement of copyright in any musical work for any person to make within the parts of His Majesty's dominions to which this Act extends records, perforated rolls, or other contrivances by means of which the work may be mechanically performed, if such person proves—

- (a) That such contrivances have previously been made by, or with the consent or acquiescence of, the owner of the copyright in the work; and
- (b) That he has given the prescribed notice of his intention to make the contrivances, and has paid in the prescribed manner to, or for the benefit of, the owner of the copyright in the work royalties in respect of all such contrivances sold by him calculated at the rate hereinafter mentioned.

(3) The rate at which such royalties as aforesaid are to be calculated shall—

(a) In the case of contrivances sold within two years after the commencement of this Act by the person making the same, be two and one-half per cent. ; and

(b) In the case of contrivances sold as aforesaid after the expiration of that period, five per cent.

on the ordinary retail selling price of the contrivance calculated in the prescribed manner, so however that the royalty payable in respect of a contrivance shall in no case be less than a halfpenny for each separate musical work in which copyright subsists reproduced thereon, and, where the royalty calculated as aforesaid includes a fraction of a farthing, such fraction shall be reckoned as a farthing :

Provided that if at any time after the expiration of seven years from the commencement of this Act, it appears to the Board of Trade that such rate as aforesaid is no longer equitable, the Board of Trade may, after holding a public inquiry, make an order either decreasing or increasing that rate to such extent as under the circumstances may seem just, but any order so made shall be provisional only and shall not have any effect unless and until confirmed by Parliament ; but, where an order revising the rate has been so made and confirmed, no further revision shall be made before the expiration of fourteen years from the date of the last revision.

(c) Notwithstanding any assignment made before the passing of this Act of the copyright in a musical work, any rights conferred by this Act in respect of the making, or authorizing the making, of contrivances by means of which the work may be mechanically performed shall belong to the author or his legal personal representatives and not to the assignee, and the royalties aforesaid shall be payable to, and for the benefit of, the author of the work or his legal personal representatives.

EXISTING WORKS.

24.—(1) Where any person is immediately before the commencement of this Act entitled to any such right in any work as is specified in the first column of the First Schedule to this Act, or to any interest in such a right, he shall, as from that date, be entitled to the substituted right set forth in the second column of that schedule, or to the same interest in such a substituted right, and to no other right or interest, and such substituted right shall subsist for the term for which it would have subsisted if this Act had been in force at the date when the work was made and the work had been one entitled to copyright thereunder :

Provided that—

(a) If the author of any work in which any such right as is specified in the first column of the First Schedule to this Act subsists at the commencement of this Act has, before that date, assigned the right or granted any interest therein for the whole term of the right, then at the date when, but for the passing of this Act, the right would have expired the substituted right conferred by this section shall, in the absence of express agreement, pass to the author of the work, and any interest therein created before the commencement of this Act and then subsisting shall determine ; but the person who immediately before the date at which the right would so have expired was the owner of the right or interest shall be entitled at his option either—

(i.) On giving such notice as hereinafter mentioned, to an assignment of the right or the grant of a similar interest therein for the remainder of the term of the right for such consideration as, failing agreement, may be determined by arbitration ; or

(ii.) Without any such assignment or grant, to continue to reproduce or perform the work in like manner as theretofore subject to the payment, if demanded by the author within three years after the date at which the right would have so expired, of such royalties to the author as, failing agreement, may be determined by arbitration, or, where the work is incorporated in a collective work and the owner of the right or interest is the proprietor of that collective work, without any such payment ;

The notice above referred to must be given not more than one year nor less than six months before the date at which the right would have so expired, and must be sent by registered post to the author, or, if he cannot with reasonable diligence be found, advertised in the London Gazette and in two London newspapers.

APPLICATION TO BRITISH POSSESSIONS.

25.—(1) This Act, except such of the provisions thereof as are expressly restricted to the United Kingdom, shall extend throughout His Majesty's dominions : Provided that it shall not extend to a self-governing dominion unless declared by the Legislature of that dominion to be in force therein either without any modifications or additions, or with such modifications and additions relating exclusively to procedure and remedies, or necessary to adapt this Act to the circumstances of the dominion, as may be enacted by such Legislature.

FIRST SCHEDULE.

EXISTING RIGHTS.

Existing Right.	Substituted Right.
<i>In the case of Musical and Dramatic Works.</i>	
Both copyright and performing right.	Copyright as defined by this Act.
Copyright, but not performing right.	Copyright as defined by this Act, except the sole right to perform the work or any substantial part thereof in public.
Performing right, but not copyright.	The sole right to perform the work in public, but none of the other rights comprised in copyright as defined by this Act.

PART II.

INTERNATIONAL COPYRIGHT.

POWER TO EXTEND ACT TO FOREIGN WORKS.

29.—(1) His Majesty may, by Order in Council, direct that this Act (except such parts, if any, thereof as may be specified in the Order) shall apply—

(a) To works first published in a foreign country to which the Order relates, in like manner as if they were first published within the parts of His Majesty's dominions to which this Act extends ;

(b) To literary, dramatic, musical, and artistic works, or any class thereof, the authors whereof were at the time of the making of the work subjects or citizens of a foreign country to which the Order relates, in like manner as if the authors were British subjects ;

(c) In respect of residence in a foreign country to which the Order relates, in like manner as if such residence were residence in the parts of His Majesty's dominions to which this Act extends.

PART III.
SUPPLEMENTAL PROVISIONS.

'Performance' means any acoustic representation of a work and any visual representation of any dramatic action in a work, including such a representation made by means of any mechanical instrument;

'Delivery,' in relation to a lecture, includes delivery by means of any mechanical instrument;

'Plate' includes any stereotype or other plate, stone, block, mould, matrix, transfer, or negative used or intended to be used for printing or reproducing copies of any work, and any matrix or other appliance by which records, perforated rolls or other contrivances for the acoustic representation of the work are or are intended to be made.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from January number, page 26.)

XII.—OF HIS INSTRUMENT.

Musicus. Organicus.

Musicus.—Has it ever struck you as being odd that the instruments most sung by the poets are among the least satisfactory? Pegasus has rarely been hauled from his stable on behalf of the violin and pianoforte—two instruments as near perfection as can be. But he has had many a gallop while his rider—generally ignorant of both music and instruments—has sung himself hoarse in praise of the harp and organ. There is something to be said for the harp on the score of picturesqueness. It certainly beats all other instruments in an appeal to the eye. When the ear is concerned, however, a very few minutes of its tinkling is enough to satisfy. The organ has nothing in its appearance to commend it to the lover of the beautiful. You may deck it with carven wood, add gilded angels blowing something between a Bach trumpet and a post-horn, arrange dummy pipes in nice gradation, with other delights. But these things are not the instrument. They are merely trimmings. Behind them all is a monstrous collection of pipes and machinery. If there is a detached console, it looks for all the world like a harmonium afflicted with dropsy.

Organicus.—May I—

Musicus.—You may—later. What a ghastly compromise your organ is! A menagerie!—a collection of effects and devices many of which will not bear inquiring into—a gigantic box of mystery—the sausage of musical instruments! For example, you have a stop called 'Vox humana.' Why, my dear fellow, if you or I or anybody else got up on our hind legs in public and emitted sounds like it, we should receive what I believe is known in the more plebeian houses of entertainment as 'the bird.' Then you have also a 'Voix celeste.' We can say nothing as to the correctness of the name, because none have heard a celestial voice—a fact which makes the choice of name even more absurd. You might as reasonably call a stop 'Voix de fée.' Fairies, however, being hopelessly pagan, can hardly look to be so honoured. Moreover, you generally get this 'celestial' effect by using two stops purposely out of tune with one another! Why not extend the idea to the choir-stalls? You want to give your congregation a taste of celestial music. Very well. All you have to do is to turn on a couple of solo-boys, one of them singing

slightly sharp. But you don't. The only effects of the kind in your choir are unrehearsed, and lead to trouble when you next meet the culprits. Then you have your mixtures—an abomination, if ever there was one. You take delicate harmonics, and exaggerate them out of all proportion by making little tin whistles to sound them. Also you make one stop do duty under different names, using it on one manual under one name, and borrowing it for another manual and calling it something else. Your motley army of pipes is a fearful compromise in the matter of tuning. I believe that if some of you organists heard a passage played in the pure scale you would find it objectionable, forgetting that the fault is in your vitiated ears. Further, in a big modern organ, how rare it is to hear passages for full organ sound like anything but a hopeless muddle! Old Haydn, had he lived to-day, need not have been at the pains to compose his extremely mild 'Representation of chaos.' He would have saved time, and been more convincing, had he written some rapid passage-work and directed it to be played full organ with all couplers.

Organicus.—But—

Musicus.—Exactly! You are going to point out that the fault occasionally lies with the player. This is true, I admit. It is also sometimes the fault of the composer, who writes 'Full organ' over many a passage that would be more effective with half the stops. For example, you are playing a rapid pedal solo. 'Full pedal organ,' says the composer. So you shoot out all your pedal stops, and start on your mad career. Now, your full pedal includes a 32-ft., a heavy booming 16-ft. open, and a hoarse 16-ft. reed. Your other pedal stops, and those on the manuals played through your couplers, back you up loyally enough. But how many of the semiquavers do the bigger pipes of your heaviest pedal stops give? Listen carefully, and you will hear intermittent hoarse noises—spasmodic coughs from the underworld, as of some monster in pain. Why don't your players reserve these slow-speaking heavy stops for suitable passages? I admit their effectiveness when holding on some long, relentless pedal-point, or for delivering a grandly-stalking *cantus firmus*. What composer for the orchestra ever gave his tuba and bass-trombone rapid passages in unison with the bass strings? Even the 16-ft. tone of the strings is rarely called upon for a sprint, save for special effects. Do you suppose that Beethoven would have used the double-basses for the giving out of the fughetta subject in the Scherzo of the C minor Symphony if he had wished the passage to be clear and the effect purely musical? Not a bit of it! Why do audiences smile at the elephantine capers of the basses at this point? Either Beethoven meant to make them smile with one of his rough jokes, or he made a miscalculation. I think we know our Beethoven well enough to decide which is the case. Yet you organists play pedal passages—not quite so rapid as the Beethoven passage, I admit, but too quick for clear effect—with your most lumbering stops drawn, and seriously think the effect is satisfactory. Similarly, you play a *presto* passage on your full Great, with full Swell, coupled, which means that doubles and reeds are included. This is pretty much as if an orchestral composer should direct all the strings, wood-wind, and brass to play a brilliant cadenza in unison!

Organicus.—It seems to me—

Musicus.—Let me edge in a word or two! Is there anything in musical terminology more absurd than your haphazard collection of stop-names? You have odds and ends of half-a-dozen languages, and many of the titles are absolute misnomers. For

instance, the stop that you call Horn, and with which some of you play passages in transcriptions that are in the original played by the horn of the orchestra, is not at all like the real thing. Some of your flue stops can be used as very fair imitations of the orchestral horn, so of course you call them various kinds of diapasons. Your oboe is merely a milder form of your so-called horn, and is not a bit like the orchestral one. The stop that goes nearest to giving us the real 'tang' of an oboe is usually what you call a Gamba—which of course is a name borrowed from the old string family. The piccolo of the orchestra sounds an octave higher than its big brother the flute. Your corresponding stop you call a Flute 4-ft., and your piccolo sounds *two* octaves higher than the real flute. Perhaps as a result of our present (possibly fleeting) preference for English things, including language, we may find the organ specification of the future couched in our own tongue. I amused myself the other day by drawing up a list of stops in your usual linguistic muddle (for instance, you frequently find Flöte, Flauto, and Flute in the same specification!), afterwards giving a literal English version. Here it is:

Geigen.	Gemshorn.
Clarlabella.	Waldflöte.
Hohl-flöte.	Quint.
Dulciana.	Contra Gamba.
Sesquialtera.	Tuba mirabilis.
Flauto traverso.	Gedackt.
Lieblieh Gedackt.	Salicet.
Vox humana.	Suabe Flöte.
Unda maris.	Flautina.
Bourdon.	Contra fagotto.
Rohrflöte.	Vox Angelica.
Voix celestes.	Cor de nuit.
Hautboy.	Piccolo.
Lieblieh Bourdon.	Tibia plena.
Viola da Gamba.	

How many of our builders dare use these titles in a tongue understood of the people? Here they are, in their proper order:

Fiddle.	Chamois horn.
Clear-beautiful.	Wood flute.
Hollow flute.	Fifth.
Sweet.	Double knee.
Whole and half another (!)	Wonderful trumpet.
Cross flute.	Closed.
Lovely closed.	Little willow.
Human voice.	Swabian flute.
Wave of the sea.	Little flute.
Barden.	Double fagot.
Reed flute.	Angelic voice.
Celestial voice.	Night horn.
Highwood.	Little.
Lovely burden.	Full bone.
Knee violin.	

There's a medley for you! And of all of them the funniest is perhaps your 'Unda Maris.' Where was your sense of humour when you called your ridiculous trembling effect 'Wave of the sea'? 'Wave in a teacup' would be nearer the mark!

However, leaving this amusing side of your alleged musical instrument, what of it as regards dynamics? To begin with, you have no means of obtaining accent. I laugh when I see composers of organ music peppering their pages with *sforzando* marks. And, mind you, they don't merely mean a touch on the swell-pedal (of which monstrosity I shall have somewhat to say anon). This is proved by the fact that such marks often occur when both feet are engaged in pedalling. Moreover, we often meet with an accent mark over one note, played on the same manual as others not so marked. How can it be done?

Organicus.—We—

Musicus.—Yes, I know how you organists fondly imagine you get over the difficulty. You think that by lengthening your accented notes, and taking a bit off the less important ones, you give us a satisfactory substitute. The method is fairly successful in passages where the rate of movement is slow, but how when it is rapid? Compare your performance of such a phrase as:



with that of a violinist or pianist. Not only can you give no real accent; you cannot obtain a *crescendo*. You may thrust out a hoof and put in action some more or less clumsy mechanism by means of which you open some shutters, and let out more sound—which is not the same thing at all. A good *crescendo* by a voice or any other wind instrument—any wind instrument, that is, but yours—gives the hearer not only more sound, but an impression of growing intensity as well. The motive power—air—is under the control of the performer, and the pressure can be varied. But you have no control over your wind supply, and your alleged *crescendo* by means of opening the swell is a poor thing because it is so obviously a cheap 'fake.' When you build your organ you intern what is often nowadays the finest part of your instrument in a huge wooden box. You make it as soundproof as you can, and when the composer demands a *crescendo* you dole out the noise. Even then, with all your care, your swell doesn't play the game, for the first inch or so of opening the shutters produces as much effect as all the other inches together, so you have 'shot your bolt' too early to get any prolonged cumulative effect. Your *diminuendo* is of course as great a failure. Just as you have to prepare for your *crescendo* by entombing half your organ, so in playing you have to get ready for your *diminuendo* by opening your swell.

Organicus.—But—

Musicus.—That's a delusion. You were about to argue that you can get your increase and decrease of tone by means of stops. I admit that by drawing or pushing in stops you make more or less noise, but the sound comes on in chunks, and goes off in the same way. Even the German 'Rollschweller' is only a modified success, though it is sufficiently good to deserve more general adoption in this country. Of course when you play on your Great or Choir alone your tone is absolutely fixed and level—and the joke is that some of you pretend to like it! Would you like a voice or a pianoforte or any other instrument to possess the same virtue? Besides, if it is a virtue in your Great and Choir, why make your Swell vicious by enclosing it? Then your tremulant! You think you can reproduce the almost imperceptible wave which a good voice discovers in moments of emotion, and you set about this impossible task by creating a commotion in the swell-box with a fan! My dear fellow, when I sing I can get a better tremulant than that by playing five-finger exercises on my Adam's apple!

What an instrument! Apply some of its methods to other branches of executive music—the choral, for example. Behold in your mind's eye the Royal Choral Society. Before they commence to sing, the members draw on a diver's helmet. Why? They must prepare for *crescendos* by enclosing the sound. They must be able to see the conductor, so obviously a diver's helmet is the only wear. A *crescendo* is demanded, Sir Frederick signifying the same in the usual manner. Two thousand little trap-doors open at the top of as many helmets, and a thrilling effect is the result. Observe, too, that when the sound goes

out the air comes in, and the choir goes on its way refreshed and rejoicing. (Over what happened on one occasion when a thoughtful composer demanded six consecutive pages of *pianissimo* singing let us draw a veil. In vain did Sir Frederick 'Sh-sh-sh!'—some unfortunate member was constantly coming to the surface for air!)

Organicus.—Look here, if you call this sort of thing argument—

Musicus.—Keep your eye on the Royal Choral! A *crescendo* lasting over several pages is desired. This is more than the helmet-shutters can manage. So the first step is to reduce the choir. This is done by silencing all the singers save the Montmorencys, De Veres, Marchbanks, and Chumleys. The remaining clans are added in accordance with the accession of strength required. For a slight addition the froulkes, Mortimers, or Standishes are sufficient. For a sudden burst the Jones's, Browns, or Robinsons are called on, while for the final crash (corresponding to your coupling of Solo to Great) the Smiths step into the breach, with what effect you may imagine. To see Sir Frederick haling these families in and setting them to work is one of the joys of London life. But see! a soloist rises, and begins to sing. There is a demand for emotional display in the second page of his song. He raises a superlatively manicured hand, and with a couple of fingers beats a light tattoo on his throat. The effect is magical. As the liquid, trembling notes steal over the vast hall, women silently weep, and strong men sniff and draw their sleeve across their brow. Even the timpanist, a hard man not easily moved, especially when, as now, he has 72 bars rest to count, blows his nose with stifled ferocity, the tuba-player thereby incurring in next morning's *Daily Semaphore* a rebuke for a wrong entry.

Returning to the choir for a moment, you will of course understand that prolonged *diminuendos* are managed by inverting the *crescendo* arrangements. The Smiths are first to be dismissed, and finally the Chumleys and Marchbanks are left in sole possession.

Ridiculous? Of course it is. But these are your own methods at the organ.

Finally—for I observe signs of impatience—can you wonder that decent composers refuse to touch your uncouth monster with a barge-pole? I was talking recently to one of the cleverest of our English composers, and asked him why he never wrote for the organ, although he played it. He replied, 'When I write for pianoforte I know what I am writing for, since one pianoforte is pretty much like another. I am also on safe ground in dealing with strings, and when I write for orchestra I say what instruments I require, and I know that they will be forthcoming. But when I write for the organ I may be writing for anything, since there is no standard. There is the Albert Hall organ on the one hand, and the box of whistles at a village church on the other. You may as well call a flea and an elephant by the same name, and ask a saddler to fit 'em both from the same pattern.'

Organicus.—Now, if you're quite finished, perhaps I may be permitted to say something on behalf of the defence. I fancy it will not be difficult to show that many of your objections have the slenderest of foundations. And—before I get to work—apropos the Anglicising of stop-names, since you object to our use of fragments of foreign tongues, I hope you will practise what you preach.

Musicus.—How?

Organicus.—When next your pianoforte needs the tuner's attention, you will of course send him a card, asking him to come and tune your 'soft-loud!'

(To be continued.)

THE ORGAN IN THE CENTENARY HALL, BRESLAU.

BY ERNEST E. ADCOCK.

The inauguration of the giant organ in St. Michael's Church at Hamburg, and the publication of the great Liverpool Cathedral scheme (*Musical Times*, January, 1913), caused no small stir and controversy in the organ-building world, and now we have to record the erection of an even larger instrument in the 'Jahrhunderthalle' at Breslau. The two first-named organs have 163 and 167 speaking-stops respectively, but the Breslau organ boasts a total of 187.

The builders of the new organ are the well-known firm of Wilhelm Sauer of Frankfort-on-Oder, the present proprietor of which is Herr Paul Walcker, a son of Eberhard Friedrich Walcker, one of the founders of the famous Ludwigsburg firm. Herr Walcker appears, therefore, to have a splendid opportunity of combining the excellence and traditions of the Sauer and Walcker houses. The following is a short list of the largest organs turned out by the Frankfort firm:

		Speaking stops.
Breslau ...	Jahrhunderthalle ...	187
Berlin ...	Cathedral ...	113
" ...	Kaiser Wilhelm Memorial Church	94
Leipsic ...	St. Nicholas's Church ...	94
Jena ...	St. Michael's Church ...	94
Leipsic ...	St. Thomas's Church ...	88
Wesel ...	St. Willibrord's Church ...	80

The specification of the Centenary Hall organ was drawn up by Herr Karl Straube, organist at St. Thomas's Church, Leipsic, who holds the position once occupied by the immortal Bach. The building of the instrument possibly creates a record for rapidity of construction, for the work occupied only ten months. The order was placed in November, 1912. By March, 1913, the first portions were despatched to Breslau; and the inauguration of the completed organ took place on October 5.

The Hall which contains this huge instrument is an amphitheatre capable of seating about 5,000 persons, and is said to be the largest auditorium in Germany that is set apart for music. It was erected to commemorate the defeat of Napoleon by the Nations at Leipsic in 1813.

The action of the organ is electric, the power for which is supplied by a motor and accumulating battery, which are from the workshops of P. Hardeger & Co., of Berlin. Wind is supplied to the main organ by an electric motor of 12 H.P., and to the Echo organ by one of 1½ H.P. Both of these were installed by Pollrich & Co., of Leipsic—a firm which apparently does a great deal of this class of work.

The Echo Organ (Fernwerk) is played from Manual V., and is placed in an elevated position at a distance of 80 metres (about 260 ft.) from the main organ. The cable which connects it with the console, however, is 360 metres (1,180 ft.) in length. The Echo Organ, it will be observed, possesses 31 speaking stops, 23 of which are assigned to the manual, and eight to an independent pedal. It is therefore a complete organ in itself.

It should also be noted that all the stops of Manual IV. are borrowed upon either Manual I. or Manual II.; so that although there appear to be 200 speaking-stops in the organ, there are in reality only 187.

As will be seen from the illustration, the case is exceedingly plain, and one is forced to express the opinion that the authorities would have been better advised to have made their organ of smaller dimensions, and thus have had sufficient funds to provide a more artistic exterior. Had the front only been relieved by a judicious mixture of semi-circular and V-shaped towers of pipes, much would have been gained in dignity. As it is, owing to the almost uniform length of the front pipes, and the deadly dull flatness of the centre, the case does not present an imposing appearance. There is a good deal of truth in the saying that the eye can assist the ear, or at least the reverse is true that what troubles the eye may also trouble the ear.

Y HALL,

St. Michael's
of the great
nuary, 1913.
gan-building
n of an even
at Breslau.
peaking-stops
of 187.
known firm of
nt proprietor
ard Friedrich
Ludwigsburg
ve a splendid
ditions of the
short list of
rm :

Speaking
stops.
... 187
... 113
rch 94
... 94
... 94
... 88
... 80

n was drawn
s's Church,
ied by the
ent possibly
for the work
placed in
ortions were
ion of the

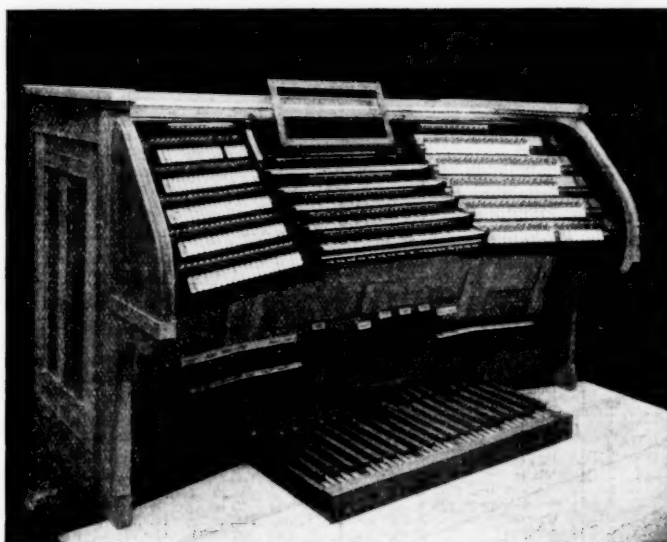
ment is as
ons, and is
that is set
the defect

for which is
which are
rlin. Wind
of 12 H.P.,
th of these
firm which

Manual V.,
distance of
gan. The
however, is
gan, it will
f which are
dent pedal.

Manual IV.
I. ; so that
the organ,

exceedingly
on that the
have made
have had
Had the
re of semi-
would have
the almost
eadly dull
n imposing
saying that
is true that



The illustration of the console shows that, as is usual in modern German organs, stop-keys are used instead of draw-knobs. For those who are fond of figures a list of the console fittings is here given :

	No.
Stop-keys	203 (white).
Couplers	26 (black, at top of console).
Drückknöpfe (pistons) ..	159
Free combination pistons ..	911
Composition and other pedals	30

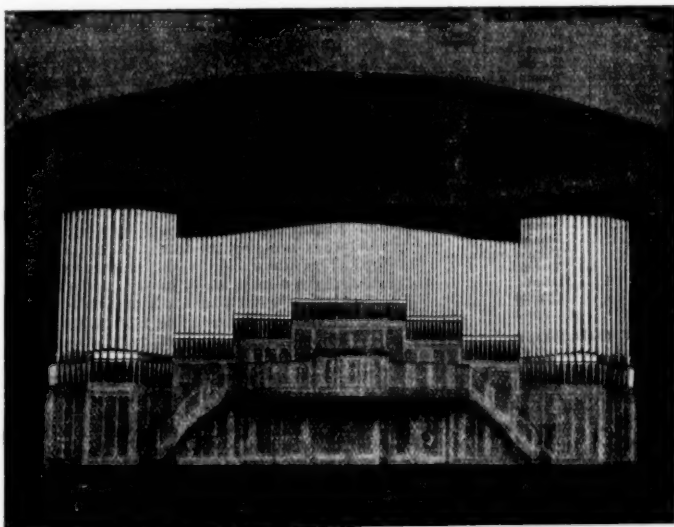
The free combination pistons are to be found in a double row above the white stop-keys on both sides of the console, and in addition to these there are, of course, the ordinary pistons below the manuals, as well as the composition pedals.

The stops of Manuals II., III., IV. and V. are all placed in swell-boxes, but apparently none of the Pedal pipes are enclosed except those belonging to Manual V.

For purposes of comparison a short table is appended, so that readers may draw their own conclusions as to the power, size, &c., of the Breslau, Liverpool, and Hamburg organs :

	No. of Speaking Stops.	Pipes.	Reed Stops.	Ranks of Mixture.	Pipes in Mixture Ranks.	Highest Wind Pressure.
Breslau	187	15,133	35	c.100*	5,754	8-in.
Liverpool	167	10,567	52	37	2,625	50-in.
Hamburg	163	12,173	29	c.65*	4,022	7½-in.

* It is a little difficult to count ranks in these organs, as some of the Mixtures are of 3 to 5 ranks, 7 to 9 ranks, &c., &c.



SPECIFICATION.

MANUAL I.—(42 stops.)

Feet.	Feet.
Prinzipal 16	Violini 4
† Majorbass 16	Viol d'amour 4
Gedeckt 16	Gedecktquinte 5 1/2
Prinzipal 16	Quinte 2 1/2
Geigenprinzipal 8	† Pikkolo 2
Prinzipal Amabile 8	Oktave 2
Viola di Gamba 8	Rauschquinte 2 1/2 and 2
† Stentorgamba 8	Progressiv .. 3 to 4 ranks,
Harmonika 8	Gross Cymbel 5 to 6 "
Doppelflöte 8	Scharf 3 "
Flüte harmonique 8	Mixtur .. 3 to 4 "
Flauto dolce 8	Mixtur .. 4 to 5 "
Spitzflöte 8	Gross-Mixtur 7 to 9 "
Gedeckt 8	Kornett 5 "
Gemshorn 8	Posaune 16
Quintatön 8	† Tuba mirabilis 8
† Gross-Oktave 4	Basson 8
Oktave 4	Trompete 8
Flüte Octavianten 4	† Oboe 8
Gemshorn 4	† Clairon 4
Rohrflöte 4	Clarine 4

MANUAL II.—(40 stops.)

(In a Swell-box.)

Feet.	Feet.
Gamba Major 16	Dolce 4
Quintatön 16	Quintatön 4
† Stentorprinzipal 8	† Flüte Octavianten 4
Prinzipal 8	Quinte 2 1/2
Schalmei 8	Sesquialter, 2 ranks,
Viola 8	Pikkolo 2
† Stentorflöte 8	Mixtur .. 3 ranks,
Flüte Harmonique 8	Kornett .. 4 "
Solo flöte 8	† Gross-Kornett 3 to 5 "
Quintatön 8	Cymbel .. 3 "
Flauto dolce 8	Scharf .. 5 "
Dulciana 8	† Bombarde 16
Geigenprinzipal 8	Basson 16
Flötenprinzipal 8	Posaune 8
Bourdon 8	† Trompete 8
Harmonika 8	Cor Anglais 8
Vox Angelica 8	Klarinette 8
Oktave 4	Clairon 4
Jubalflöte 4	Glockenspiel (30 notes),
Fugara 4	Pizzicato für Glockenspiel.
Zartflöte 4	

MANUAL III.—(41 stops.)

(In a Swell-box.)

Feet.	Feet.
Nachthorn 16	Flüte d'amour 4
Salizional 16	Bifra 8
Prinzipal 8	Dulciana 4
Flötenprinzipal 8	Gemshorn 4
Geigenprinzipal 8	Flautino 2
Nachthorn 8	Sifflote 2 1/2
Jubalflöte 8	Nassat 2 1/2
Quintatön 8	Rauschquinte .. 2 ranks,
Spitzflöte 8	Harmonia aetheria 3 "
Violoncello 8	Kornett .. 5 "
Wienerflöte 8	Mixtur .. 4 "
Flüte d'Amour 8	Scharf .. 3 "
Gedeckt 8	Cymbel .. 4 "
Gemshorn 8	Gross-Cymbel 7 "
Salizional 8	Fagott 16
Aoline 8	Trompete harmonique .. 8
Vox céleste 8	Oboe 8
Praestant 4	Klarinette 8
Nachthorn 4	Vox humana 8
Rohrflöte 4	Trompete 4
Violini 4	Tremulant to Vox humana.

MANUAL IV.—(13 stops.)

(In a Swell-box.)

Feet.	Feet.
Majorbass 16	† Gross-Kornett, 3 to 5 ranks,
† Stentorprinzipal 8	† Bombarde 16
† Stentorgamba 8	† Tuba mirabilis 8
† Stentorflöte 8	† Trompete 8
† Oktave 8	† Oboe 8
† Flüte octavianten 4	† Clarino 4
† Pikkolo (2 ranks) 2	

MANUAL V. (Echo).—(23 stops.)

(In a Swell-box.)

Feet.	Feet.
Dulciana 16	Flageolett 2
Bourdon 16	Mixtur .. 3 ranks,
Prinzipal 8	Kornett .. 3 to 4 "
Hohlflöte 8	Basstuba 16
Viola di Gamba 8	Tuba 8
Aoline 8	Trompete 8
Vox céleste 8	Basson 8
Quintatön 8	Klarinette 8
Flüte harmonique 8	Vox humana 8
Gedeckt 8	Tremulant to Vox humana.
Oktave 4	Clarine 4
Flauto dolce 4	Glockenspiel (25 notes).

PEDAL.—(33 stops.)

Feet.	Feet.
Prinzipal 32	Dulziana 16
Kontravolon 32	Quinte 16
Untersatz 32	Gross Rauschquinte, 2 ranks,
* Kontrabass 16	† Oktave 4
Prinzipal 16	Spitzflöte 4
Violon 16	Fugara 4
Subbass 16	Sesquialter, 2 ranks,
Gemshorn 16	Oktave 4
Harmonikabass 16	Kornett, 4 to 5 ranks,
Lieblieb Gedeckt 16	Kontraposaune 32
Quintatön 16 1/2	Posaune 16
Prinzipal 8	Fagott 16
Oktavbass 8	Trompete 8
Violoncello 8	Ophikleide 8
Gemshorn 8	Blasklarinette 8
Flüthorn 8	Clairon 4
Gedecktbas 8	

PEDAL TO ECHO ORGAN.—(8 stops.)

(Enclosed.)

Feet.	Feet.
Violon 16	Bassflöte 16
Subbass 16	Dolce 8
Dolce 16	Trompete 8
Viola 8	Oktave 4

COUPLERS, ETC.

Man. II. to Man. I.	Man. V. to Pedal
III. to I.	V. Super
IV. to I.	V. Sub
V. to I.	IV. Super
III. to II.	IV. Sub
IV. to II.	III. Super
V. to II.	III. Sub
IV. to III.	III. to II. Super
V. to III.	III. to II. Sub
I. to Pedal	II. to I. Super
II. to Pedal	II. to I. Sub
III. to Pedal	Pedal super
IV. to Pedal	Rollschweller to Man. I, II., and III.

Compass—Manuals, 64 notes. Pedal, 32 notes with extra pipes for super-octave coupler.

* On heavy wind. † By transmission from Manual IV.

Many combinations can be brought on by the composition pedals, and the fixed pistons between the manuals, but it must suffice here to say that they provide *p*, *mf*, *f*, and *rit* combinations for each department, and for the organ as a whole. Beside the above there are also such combinations as Manual I. Flutes, Manual II. Reeds, &c., &c., and over and above these there are the 911 free combination pistons. It is also to be noted that many of the couplers can be brought on, not only by touching the black stop-keys, but also by pistons and composition pedals.

How long will the people of Breslau be allowed to enjoy the very doubtful honour of possessing the largest organ in the world? Probably not for long; for the 'megalomaniacs' (a favourite word of the late Mr. Thomas Casson) in America apparently do not intend to allow themselves to be beaten. Doubtless many readers are already aware that the great St. Louis Exhibition organ was purchased by Mr. John Wanamaker, and placed in the court of his vast Philadelphia store. We are informed that it is proposed to add forty-five stops to this instrument, thus bringing the total number of speaking stops to 185. This was decided upon before the dimensions of the Breslau organ were properly known, and a matter of a few more stops is hardly likely to be a hindrance to still further enlargement. Even so, unless more than 5,000 pipes are added to the present total of Wanamaker's organ, its claim to be the largest will be disputed. Therefore one asks 'Cui bono?' Most people will agree that perfection of tone and construction, and a pleasing exterior, are far higher ideals to be aimed at than mere size. Moreover, a total of about 100 speaking stops seems ample, even for a concert organ. A greater number involves many useless duplications, and consequently money spent in that direction is sheer waste. For information respecting the organ under notice, the writer is indebted to a profusely illustrated brochure entitled 'Die Riesen Orgel von Breslau,' published by the builders of the instrument.

Brahms's 'Requiem' was sung by Bromley Choral Society at Bromley Parish Church on December 15, under the conductorship of Mr. Frederic Fertel. Accompaniment was supplied by a string orchestra, organ (Mr. P. S. Rodsoll), pianoforte (Mr. F. Wilkins), and drums. The soloists were Miss Dora Mason and Mr. Joseph Farrington.

At Skelmorlie Parish Church on January 11 a recital in aid of the Belgian Relief Fund was given by Mr. Arthur S. Manfield (organ), Madame Verbrugghen (vocalist), and Mr. Henri Verbrugghen (violin), with Miss Ailie Cullen as accompanist. The chief organ work in the programme was Bach's Prelude and Fugue in B minor.

At the Church of Notre Dame de France, Leicester Square, London, during the Christmas services, a motet 'Chœur de Noël,' by the late Jean Neymarck, of Paris, was given for the first time. We understand that a Mass by the same composer is also to be given.

The following carols were sung, after the evening service on January 3, at Regent Square Presbyterian Church: 'Noel' (F. A. Docker), 'Morning dawns, the flocks are feeding' (Davan Wetton), 'Immanuel, Babe of Bethlehem' (Allan Brown), and, with carillon accompaniment, 'Sweet Christmas Bells' (Stainer), 'Come, ye people, hasten near' (Wetton), and Bell Carol (Pearce). Mr. L. T. Ellis Webb was at the organ, Mr. E. E. Withall at the carillon, and Mr. Allan Brown conducted.

Haydn's first Mass in B flat and Rossini's Stabat Mater were given at Salem Baptist Church, Porth, South Wales, on Christmas Day, 1914. Mr. Rhys Evans conducted, and a small orchestra, supported at the organ by Dr. T. D. Edwards, organist of Treharris Baptist Church, supplied accompaniment. The vocalists were Miss Blodwen Lloyd, Madame Winifred Lewis, Mr. Gwynne Davies, and Mr. Ivor Forster.

Part I of 'Messiah' and the two concluding choruses were sung by the choir at Halifax Place Chapel, Nottingham, on December 20, under the direction of Mr. E. M. Barber. The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Thomas Stoton. Mr. C. E. Blyton Dobson was at the organ.

ORGAN RECITALS.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street, E.C.—Fantasy Prelude, *Charles Macpherson*.

Mr. Percy J. Fry, the Minster, Warminster—Sonata in D minor, *J. Lemmens*.

Mr. H. C. Tonking, Royal Albert Hall—Fantasia in F, *Bist*.

Mr. T. A. Aldridge, Harlesden Parish Church—Fantasia and Fugue, *Brosig*.

Mr. Allan Brown, the Leysian Hall, City Road—Phantasy on the National Anthems of the Allies, *Pearce*.

Mr. Henry Coleman, Guildhall, Londonderry—Toccata and Fugue in D minor, *Bach*.

Mr. F. A. Mouré, University of Toronto—Fantaisie Polonaise, *Novotvski*.

Mr. Claude A. Forster, St. John's Church, Forfar—Concert Overture in C major, *Hollins*.

Mr. Matthew Kingston, St. Magnus-the-Martyr, London Bridge—Capriccio, 'Fairylend,' *Capocci*.

Mr. Paul Rochard, St. Peter's Church, Loughborough—Grand Chœur in D major, *Guilman*.

Mr. J. A. Meale, Wesleyan Central Hall, Westminster—Overture in E minor and major, *Morandi*.

Mr. J. W. V. Bannard, Church of St. Bartholomew, Greens Norton—Prelude and Fugue in D minor, *Bach*.

Mr. William H. Dawes, Nazeing Parish Church—Grand Chœur, No. 2, *Hollins*.

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Allegro vivace in D, *Speer*.

Mr. Allan Brown, Old Ford Wesleyan Mission, London—Grand Offertoire in D, *Batiste*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Finale from C minor Sonata, *Reubke*.

Mr. W. Lynwood Farnam, Harvard Club, Boston—Chaconne and Fugue Trilogy with Choral, Op. 73, *Karg-Elert*.

Mr. J. Charles Maclean, Tabernacle Chapel, Powell Street, Aberystwyth—Commemoration March, *John E. West*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Second Sonata, *Mendelssohn*.

Mr. Herbert Hodge, St. Stephen's, Walbrook, London—Prelude and Fugue on the name 'Bach,' *First*.

Mr. J. W. Aldridge, St. Stephen's, Seaton Delaval—Sonata on the 94th Psalm, *Reubke*.

Mr. G. Bernard Gilbert, Town Hall, Stratford—Sketch in F sharp minor, *E. T. Chipp*.

APPOINTMENTS.

Mr. William H. Evans, organist and choirmaster, All Saints' Church, Hampton-on-Thames.

Mr. W. F. Jenkins, organist and choirmaster, North Finchley Baptist Church, London.

Reviews.

SONGS.

A Vignette. By Cyril B. Rootham.

The Wake Feast. By Hamilton Harty.

[Novello & Co., Ltd.]

Dr. Cyril Rootham again gives us an example of the best song-writing. In 'A Vignette' he makes himself one with the poet (Robert Bridges), and earns the rare praise that the poem loses nothing in the composer's hands. The lines 'Among the meadows lightly going, With worship and joy my heart o'erflowing,' express in ten couplets a single graceful thought; the composer finds a simple melodic phrase (it speaks as do some folk-song melodies) to suggest in music the simple faith that runs through the poet's words, and on this he builds a one-idea song—a simple psychological moment in music, where many composers would be tempted to make a little drama or a display of fine imagination, with the words as a mere framework. There is a gentle rise and fall of emotion, abundant modulation, and musicianly procedure, but the music never departs from its theme, or takes matters into its own hands. 'A Vignette' is not a momentous song, but it perfectly represents an ideal that composers so often forget in their zeal, or vanity—the perfect fitting of the verbal and musical pictures. The range of the song suits a low voice; the accompanist will meet with no difficulty.

Mr. Hamilton Harty's 'The Wake Feast' (bearing the sub-title 'A young girl dead') has the same thoughtful quality. Here more emotional licence is permitted in the presence of tragedy (Alice Milligan's poem 'Man of the house, soft-hearted with your sorrow'), but the composer does not give way to frenzy. His music lends the right warmth and varying intensity to a young man's outburst of confession and sorrow. Mr. Harty shows the same care in his verbal accentuation. The song, in fact, is one of the best type, and will repay the attention of artists (baritone or contralto) who sing with brain as well as voice.

Epilogue. By Harvey Grace. (Recital series of original compositions for the Organ, No. 46.)

Festal Prelude. By Alec Rowley. Original Compositions for the Organ (New Series), No. 36.

The Latin Organist. Edited by Samuel Gregory Ould. Book II.

[Novello & Co., Ltd.]

Mr. Harvey Grace's 'Epilogue' is music worthy of the instrument for which it is written. It is a thoughtful, musicianly work that should appeal to organists ('compleat' or otherwise) and their hearers. Its seriousness is unbroken, but it does not tend to severity. The dignified phrases of

the broad opening of the theme of the fugal section sound a human note which is intensified by some chromatic warmth in the harmonies. The piece opens with two pages of well-connected melody over a strongly moving bass. The fugal statement in A major boldly intrudes an E natural after a full close in D flat major. Its theme is taken from the opening music, and a fugal episode is used to lead back without a break to the resumption. A highly effective Coda is made by developing the principal phrases of the work as a choral-vorspiel accompaniment to 'St. Anne.' The D for E in the twelfth bar of page 3 is a misprint that should be self-evident.

Mr. Alec Rowley's 'Festal Prelude' is a very vigorous piece of music, abounding in bold diatonic passages, and with an effective mixture of chordal and scale work. The tuneful middle section is an excellent foil to the rugged main theme, which by the way is not the less festive for being in a minor key. The Prelude, which is only moderately difficult, would serve equally as a postlude or recital item.

'The Latin Organist' aims at supplying music suitable for performance in the Roman Church—music, that is, in the spirit of the Papal rescript issued in 1903. Book II. contains Bach's short Prelude on 'Tonus Peregrinus,' a Prelude on 'Et in terra pax' by that old worthy, Georg Böhm, a Meditation on 'Pange Lingua' by Dr. F. E. Gladstone, a solemn Fughetta on the intonation to the Creed by Dr. C. W. Pearce, and six short Processional verses on 'Pange Lingua,' by William Sewell. All the music is of excellent quality, and as the various themes are familiar to members of the Church of England, the book might well appeal to a wider public than the compiler had in view.

School of Velocity. For Pianoforte. By Charles Czerny, Op. 299. Edition Novello, No. 18.

Gratus ad Parnassum. For Pianoforte. By Muzio Clementi. Edition Novello, No. 15.

Etudes. For Pianoforte. By J. B. Cramer. Edition Novello, No. 16.

[Novello & Co., Ltd.]

Not merely from a patriotic view will music-teachers welcome the opportune issue in a new English edition of three sets of famous Pianoforte Studies. The works are so clearly printed and excellently edited by Mr. Franklin Taylor that they should at once rank as the standard teaching edition. Taking them in the order of degree of difficulty we have first the ever-green *School of Velocity* ('Ecole de la Vélacité'), by Czerny. Thirty Studies have been selected from the above, issued in one book, price 2s. 6d. complete, or in three separate books, price 1s. each. Next come twenty-four Studies selected from Clementi's celebrated '*Gratus ad Parnassum*,' also in one volume, price 3s. net, or in four books, each 1s. Finally, we have Fifty-six selected Studies by J. B. Cramer, in one volume, 4s. net, or in five books, each 1s. net.

It is a sign of the times that the titles and prices are given both in English and French, likewise the keys. The editor has revised the fingering where necessary; but he appears mostly to have adhered to the original. This is wise; some of the fantastic alterations recently given in certain foreign editions may appeal to a few here and there; but probably the majority of teachers have not welcomed them. Needless to say the *Universal Fingering*, 1 2 3 4 5, has been retained; to publish English pianoforte music with the erroneously so-called 'English Fingering' would absolutely debar it from circulation in any other country whatsoever. This fact alone should suffice to make patriotic music-teachers fall in line with their co-workers all the world over. It only remains to add that the selection of Studies has been done very judiciously. No attempt has been done to grade them; they are given in their original order, omitting those which are of least practical value.

Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Opening my *Musical Times* for this month I observe an article by Mr. Corder. I glance at the opening of it, and see that Mr. Corder is about to oblige the company with a song. 'I sing,' he says, 'The Teacher'—much as the shoemaker might say, 'I sing Leather'; and a few lines further on, 'I sing the Minor Composer'—much as the milkman might announce, 'I sing the Cow.' 'Ah!' I said to myself, 'Mr. Corder is in a lyrical mood to-day; let me listen intently and respectfully to this vocal fantasia of his upon two original themes.' I listened: the performance was really a very good one. Now and then, it is true, a pinched falsetto note crept in among the manly chest tones of Mr. Corder; but then, who is perfect? And I fancied I could see how the one or two less pleasant notes came to be there: the idea of A CRITIC had occurred to Mr. Corder, and reduced him to a condition that is known in the nursery, I believe, as 'temps.' To suggest 'critics' in Mr. Corder's hearing is like saying 'cats-s-s-s' in the neighbourhood of a terrier: it brings on a brain storm—what the pathologists call an attack of emotional insanity. But we all have our amiable little weaknesses, and none of us who like and admire Mr. Corder—and I have always been one of these—would look with any but an indulgent eye on this little weakness of his. So I listened admiringly to the end of the song. Just before the finish one or two phrases used by Mr. Corder seemed to have a familiar ring for me. In another moment the dread truth dawned on me: Mr. Corder was quoting *me*, and the whole of this performance that I had been enjoying so much was a protest against *my* advice to a certain young composer, which advice Mr. Corder finds 'not particularly helpful'!

Then did the cup of my anguish overflow. 'What,' I said to myself in the bitterness of my spirit, 'What is the use of my writing twelve columns or so to make it clear what I mean, if the only result of it all is to make Mr. Corder think I mean just the opposite? What is the use of being a black-hearted, blood-stained cynic if you are merely to be mistaken for an idealist dealing out the wrong prescription?' 'Helpful' to the Minor Composer! *Mon chapeau!* Where did I say I wanted to be helpful to *him*? The whole subject of my open letter was to discourage him! (As Richter said to the young man who told him he had written a lot of music—'Ees eet neezessary?') I go to the trouble and expense of putting a brass plate on my door with the words—'Professor of Infanticide; Undesired and Undesirable Infants Executed with Promptitude and Despatch'; and lo! an agitated professional accoucheur comes along and tells me, with tears in his kindly eyes, that strychnine isn't nearly such a helpful diet for babies as milk! But I am not in the milk business at present; I used to be, but I gave it up some time ago. I am in the strychnine business now. But why need Mr. Corder and I quarrel? Can't we work together? So long as he can gratify his humanitarian instincts by bringing superfluous infants into the world, and I can gratify my homicidal instincts by helping other critics ('expert coffin trimmers,' as I saw them styled in an American cinema picture the other day) to put them out of it, can't we both be happy?

Mr. Turner's letter on the subject of consecutive fifths is a gallant effort to put a good face on a bad job, but I am afraid it will not do much to help that earnest young composer to whom my open letter was addressed. The problem is, how to know legitimate consecutive fifths from illegitimate ones. The late Dr. Prout lays it down, for example, that 'consecutive fifths by simultaneous motion are not allowed between any two parts.' That is categorical enough. Equally categorical is the practice of composers, great and little, who as Dr. Prout proceeds to show by quotations from Beethoven, Haydn, and Kullak, use consecutive perfect fifths by simultaneous motion between any two parts just when it suits them to do so.

How does Dr. Prout attempt to get out of this difficulty? 'These examples,' he says, 'are not for the student's imitation; experience is required to understand when they may be properly introduced; but it is needful to mention them here for the sake of completeness. By beginners the prohibition of consecutive fifths must be strictly attended to! Why, in the name of reason, if such a sequence occurs to

the student as one of those quoted by Dr. Prout, should be cut out the fifths? If they sound well when a Kullak puts them on paper, how can they sound ill when put on paper by a young student who may have better music in him at sixteen than a Kullak at sixty? 'Experience,' says the pedagogue, 'is required to understand when they may be properly introduced.' Nothing of the kind. The only thing that makes any sensible musician think well or ill of consecutive fifths is how they sound—whether they talk sense or nonsense; and a student with a natural gift for talking sense in music might use fifths in a rational way from the beginning. What excuse would the pedagogue have for striking them out? If I had gone to Dr. Prout with an exercise containing the following passage it would have been blue-pencilled till it was hardly recognisable:

Ex. 1.



Yet this is not an 'inexperienced' student's exercise; it is a quotation from Ravel's *Sonatina*, and as delicious a passage as anyone could wish to hear. Why is it all right, in spite of the text-books? Simply because it sounds all right—i.e., it talks sense. And that is the point of my complaint against the text-books and the professors: they cannot, or will not, see that a young student with the root of the matter in him may intuitively have that 'experience' which Dr. Prout says is the only sure guide as to when to write consecutive fifths and when not to. 'Experience' simply means good taste, a sure sense of fitness; and while some men have this from their birth, no teaching can give it to others. Consecutive fifths, like everything else, must be judged by their results. The pedagogical talk about the 'experience' of the 'great masters' is fudge. If the consecutive fifths sound all right, it does not matter in the least whether they were written by a man of fifty or a boy of fifteen, by John Sebastian of Leipzig or John Willie of Liverpool. My original point was that no 'rules,' no teacher, can give the requisite taste, the requisite sense of fitness, to a student who has not already got it by the grace of God.

Mr. Turner's attempted defence of teaching on this subject is, I venture to say, no defence at all. 'Bare consecutive fifths,' he says, 'certainly sound objectionable in diatonic part-writing.' The answer to that is simply, 'They don't always.' It all depends on the idea that they are meant to express. Except to a pedant on the hunt for infractions of 'rules,' there is nothing in the least objectionable in the following passage of Beethoven:

Ex. 2.



Or this from Borodin's song, 'The sea queen' (Mr. Turner may say, of course, that here the writing is not wholly diatonic, but the general æsthetic problem is independent of considerations of this kind):

Ex. 3.



But when do Mr. Turner and his teachers permit consecutive fifths as unobjectionable? 'Whenever the progressions in the other part become exciting,' because then 'attention is distracted from the fifths.' But in the passage I have just quoted from Borodin, as in a hundred others that might be quoted, the composer has not the least desire that our attention *should* be 'distracted' from his fifths. On the contrary, he wants us to be fully conscious of them, for it is on them that the charm of the passage depends. And in these passages from the 'Pelleas' prelude of Debussy, where the fifths are as right as right can be, Mr. Turner must be made of very inflammable stuff indeed if he can get 'excited' over what is going on:

Ex. 4.



On the other hand, I shall be happy to write for Mr. Turner, if he would like me to do so, some passages containing any number of distracting things, but the fifths will not on that account be interesting or even tolerable.

No, it is as I said; the 'rule' is a tyrant to little boys and girls, but hasn't a word to say for itself when a man kicks it out of the house. I can, however, give Mr. Turner a quite infallible test for knowing good consecutive fifths from bad ones. (As a rule I send this information only in return for twelve postage stamps; but I will give it free to Mr. Turner on condition that he doesn't tell anyone else.) It is a rule that I have discovered after years of research and fakir-like meditation. It runs thus—Consecutive fifths are right when the composer meant them, and wrong when he didn't. If a student accidentally wrote such a passage as the following, for example:

Ex. 5.



his teacher would pounce on him in a minute. It would be obviously wrong. But as Elgar has intentionally written it in his 'Carillon,' it is all right.

ERNEST NEWMAN.

CROATIAN MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The late Abbé Liszt, in his well-known book 'Des Bohémiens et de leur musique en Hongrie,' has made the bold statement that there was no such thing as a Hungarian national music, but only a music of gypsies. A writer in the October number of the *Edinburgh Review*, however, has gone several steps further, and made the still bolder assertion that all the music the world has been made familiar with under the name of 'Hungarian' is really Croatian, for the so-called Hungarian melodies and folk-songs are, generally speaking, Slavonic-Croatian in origin, and have merely been altered—not for the better—by Magyar plagiarists. The Magyars, we are told, have robbed Croatia, among other things, of her artistic reputation. Even Brahms and Liszt were not above pilfering from the

Southern Slavonic music, and Lehár has founded one of his best works—'Der Rastelbinder'—on Southern Slavonic airs. The gipsies of Hungary, popularly regarded as the guardians of Magyar music, have probably (?) most largely plundered from the Croatian folk-melodies and dances. Thus far the Edinburgh Reviewer, many passages in whose contribution show only too clearly that he is one of those authors who cannot write even about music, folk-lore—or, in fact, about anything—without dragging in current politics.

To begin with, let us dismiss from the case, as lawyers would say, the three composers cited by him. Liszt, although born in a neighbourhood the population of which is thickly intermingled with Croats, evidently did not know of the Croatian origin of the Hungarian folk-melodies as played by Magyar gipsies, or he would have assigned them to their real owners; and we know where Brahms obtained his knowledge of Hungarian music. Any biography of this composer will tell us that it was Ede Reményi—who, by the way, was not a gipsy violinist as some English writers will have it—who made him familiar with the melodies upon which his 'Hungarian Dances' were founded. Reményi knew some of the original composers of these melodies, and they were certainly not Croats. On the other hand, he informed the interviewer from the *New York Herald* (January 18, 1879) that Piece No. 5 in Brahms's collection was a Slavonic dancing air. And as regards Lehár, the Edinburgh Reviewer evidently does not know that a Rastelbinder is a Slovák wandering mender of broken pots, and that the first part of the operetta is taking place in a small village near Trencsény in Upper Hungary, right in the midst of a Slavonic population. To give the play a local colour, Lehár was of course obliged to introduce Slavonic music, and to brand him for this as an associate of pilferers is as reasonable as to blame Sullivan for introducing Japanese music into his 'Mikado.'

Those of your readers who are interested in the controversy raised by Liszt should read the pamphlet issued against his book by, say, August von Adelburg, a writer, well known in his day, on Russian subjects.

Haydn, according to our Reviewer, was evidently not a pilferer but a Croatian, and his famous national hymn of Austria is neither more nor less than a drinking song of his own country people, a song especially sung by the Slavs round about Bistritz, wherever that may be. There are several places of that name in other parts of Hungary, but all far away from the region where Haydn had acted as Prince Eszterházy's Kapellmeister in the very centre of Croation colonies. Most of your readers will remember Dr. W. H. Hadow's book on this subject, which was published in London in 1897 under the title of 'A Croatian Composer,' in which the author tries to prove his point. But Haydn was commissioned to set the Austrian National Anthem in 1797, and it was only about eighty years afterwards that Dr. Kuhác, of Zágráb (Agram), set to work to collect and publish his great collection of South Slavonic melodies. In 1880, the year before the last part of these appeared, he issued a special pamphlet on Haydn's relation to these tunes which was translated for, and issued by, Dr. Hadow in English. But there is not the slightest doubt that Haydn was of German nationality, and the drinking song may be a faint echo of the anthem and not *vice versa*. Dr. Hadow airily brushes aside the resemblance of Telemann's 'Rondo' to Haydn's tune as nothing more than 'fortuitous' or as probably being referable to the same source, although the composer of the Rondo belonged to Hamburg, and we have no record of his ever having come in contact with Croats unless they were the descendants of the notorious Trenck's whiskered pandurs. Such fortuitous resemblances, of course, can be found. Thus, for instance, the present writer heard in 1912, a gang of coolies, pushing a heavy railway wagon in Bombay docks, singing a tune which he had heard about thirty-five years before in Hungary, the words of the latter song being supposed to be a dialogue between an old Magyar gipsy woman and her love-sick daughter.

When attempting to decide whether a song is of Hungarian or Croatian origin, one must not lose sight of the fact that in the long wars against their common foe, the Turk, the two nationalities fought side by side for centuries, and that it is somewhat difficult to settle to-day the true ownership of a tune.

The Edinburgh Reviewer further complains that little is known about Croatian music outside its own native country. Whose fault is that? Partly, we are told, of the old native composers, who unpatriotically have sunk their nationality in that of more powerful nations. Such things will happen, as we know, even in the British Isles, where native composers will publish dance music under assumed Polish names. We have also the authority of the Hungarian writer who wrote the preface to Adelung's pamphlet, that he knew of dozens of Magyar composers who had handed their compositions to gipsy bands, who then presented them to the public as their own works.

Both Hadow and the Edinburgh Reviewer (the Right Hon. W. F. Bailey) mention the fact that a school of Croatian music was founded at Zágráb under the direction of the most famous national musicians, and in 1846 the modern school suddenly awakened to the realisation of the beauty of Vatroslav Lisinski's Croatian opera 'Ljubovi Zlova.' What were those most famous national musicians? The Western world does not know them, and even Lisinski's opera cannot be found in the British Museum Library; it is mentioned in Félix Clement and Pierre Larousse's 'Dictionnaire des Opéras' (Paris, n. d.).

The Edinburgh Reviewer mentions other causes which have prevented Croatian music from becoming known in Western Europe. True Croatian music, we are told, is scarcely ever heard in its original purity and perfection beyond the frontiers of its native country—(is it heard at all?)—and there is considerable difficulty about transmitting this Slav music to paper exactly as it is sung or played, for it is based generally 'on ancient modes,' and the intervals cannot easily be modified by the truly musical ear (?); while again it possesses notes which it is impossible to reproduce in our notation. Consequently, without an intimate knowledge of the ancient modes, Croat-Slavonic melodies cannot be harmonized. *Nil desperandum!* Have not Liszt, Brahms, Lehár, and the Hungarian gipsies managed to accomplish something in that direction? All that is required now is to send red Croatian bands to Western Europe to oust the blue Hungarian bands and make us familiar with their native music in its original purity. Gramophone records also would be welcome, as they could prepare the way until we received the real article. In the meantime we shall have to content ourselves with the weak efforts in Dr. Hadow's book and with the Edinburgh Reviewer's wholly unsupported statements.—Yours faithfully,

LEWIS L. KROPP.

Wandsworth Common.

MUSIC AND NATIONALISM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your issue of January 1, Mr. Ernest Newman quotes a short letter I wrote to the *Nation* some time ago by way of protest against some of his views on musical nationalism. In this letter I suggested that Stravinsky, originally strongly 'nationalist,' as in 'L'Oiseau de Feu' and 'Pétouchka,' had not been improved by the cosmopolitan influences noticeable in his later works, 'Le Sacre du Printemps' and 'Le Rossignol.'

Mr. Newman now tries to annihilate me by quoting Mr. Calvocoressi's statement that 'Stravinsky, . . . Russian born and Russian in spirit, . . . is one of the youngest but also the best representatives of the actual Russian school.' But I should like to ask Mr. Newman in return whether Mr. Calvocoressi said this before or after 'Le Sacre du Printemps' and 'Le Rossignol' were written. I am writing away from books of reference during a few minutes snatched from work of quite another character, but I am very strongly of the opinion that Mr. Calvocoressi wrote this of the early, not the late, Stravinsky. If so, Mr. Newman is quite unjustified in trying to make us, so to speak, cancel each other out.

London, January 7, 1914.

FRANCIS TOYE.

(Continued on page 103.)

Words by MOORE.

Irish Melody, arranged as a Four-part Song by
JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Lento espressivo.**

SOPRANO. *mp* Go where glo - ry waits thee, But, while fame e - lates thee, Oh! still . . . re - *poco rit. pp*

ALTO. *mp* Go where glo - ry waits thee, But, while fame e - lates thee, Oh! still re - *poco rit. pp*

TENOR. *pp* Oh! still . . . re - *poco rit. pp*

BASS. *pp* Oh! still . . . re - *poco rit. pp*

PIANO. *mp* *Lento espressivo. ♩ = 56.** *pp poco rit.*

(For practice only.)

a tempo. p

- mem - ber me . . . When the praise . . . is sweet - est,

a tempo. p

- mem - ber me . . . When the praise . . . is sweet - est,

a tempo. mp

- mem - ber me . . . When the praise thou meet - est To thine ear is sweet - est,

a tempo. mp

- mem - ber me . . . When the praise thou meet - est To thine ear is sweet - est,

a tempo. mp

* The time, generally, should be somewhat *ad libitum*, sufficiently so to give clearness to the phrasing and expression to the words.

Copyright, 1915, by Novello and Company, Limited.

pp poco rit. Oh! then re - mem - ber me. . . *mp Poco più mosso.* O - ther arms may press thee,

pp poco rit. Oh! then re - mem - ber me. . . *mp* O - ther arms may press thee,

pp poco rit. Oh! then re - mem - ber me. . . *mp* O - ther arms may press thee,

pp poco rit. Oh! then re - mem - ber me. . . *mp* O - ther arms may press thee,

pp poco rit. Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be; *cres.* *rit.*

cres. *rit.* Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;..

cres. *rit.* Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;..

cres. *rit.* Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;

Tempo lmo. But when friends are nearest, And when joys are dear-est, Oh! then re - mem - ber me. . . *pp rit.*

pp rit. But when friends are near-est, And when joys are dear-est, Oh! then re - mem - ber me. . .

pp rit. But when friends are near-est, And when joys are dear-est, Oh! then re - mem - ber me. . .

pp rit. But when friends are near-est, And when joys are dear-est, Oh! then re - mem - ber me. . .

Tempo lmo. *p* *pp rit.*

The Musical Time.

GO WHERE GLORY WAITS THEE.

pp poco rit.
Oh! then re

mp a tempo.
Oh! then re

mp a tempo.
When, at eve, thou ro - vest By the star thou lov - est, Oh! then re

pp poco rit.
When, at eve, thou ro - vest By the star thou lov - est, Oh! then re

a tempo.
mp
pp poco rit.

a tempo.
 men - ber me. . . Think, when home re - turn - ing, Bright we've seen it burn - ing,
a tempo.
 mem - ber me. . . Think, when home re - turn - ing, Bright we've seen it burn - ing,
a tempo. *p*
 mem - ber me. . . Bright we've seen it burn - ing,
a tempo. *p*
 mem - ber me. . . Bright we've seen it burn - - - ing,
mp
a tempo. *p*

poco rit.
 Oh! thus . . . re - mem - ber me. . .
 Oft as sum - mer clo - ses,

poco rit.
 Oh! thus . . . re - mem - ber me. . .
 Oft as sum - mer clo - ses,

poco rit.
 Oh! thus . . . re - mem - ber me. . .
 Oft as sum - mer clo - ses,

poco rit.
 Oh! thus . . . re - mem - ber me. . .
 Oft as sum - mer clo - ses,

poco più mosso.
 Oh! thus . . . re - mem - ber me. . .
 Oft as sum - mer clo - ses,

poco più mosso.
 Oh! thus . . . re - mem - ber me. . .
 Oft as sum - mer clo - ses,

When thine eye re - po - ses On its lin - g'ring ro - ses, Once so lov'd by thee,

When thine eye re - po - ses On its lin - g'ring ro - ses, Once so lov'd by thee,

When thine eye re - po - ses On its lin - g'ring ro - ses, Once so lov'd by thee,

When thine eye re - po - ses On its lin - g'ring ro - ses, Once so lov'd by thee,

cres. *rit.* *cres.* *rit.* *cres.* *rit.* *cres.* *rit.*

Tempo lmo.
Think of her who wove them, Her who made thee love them, Oh! then . . re - mem - ber me. . .

Think of her who wove them, Her who made thee love them, Oh! then re - member me. .

Think of her who wove them, Her who made thee love them, Oh! then . . re - member me. . .

Think of her who wove them, Her who made thee love them, Oh! then . . re - member me. . .

Tempo lmo. *p* *pp* *rit.* *pp* *rit.* *pp* *rit.* *pp* *rit.*

a tempo. *p* *molto espress.* When, a-round thee dy - ing, . . Au - tumn leaves are ly - ing, .

a tempo. *p* *molto espress.* When, a-round thee dy - ing, . . Au - tumn leaves are ly - ing, .

pp When, a-round thee dy - ing, .

pp When, a-round thee dy - ing, .

p a tempo. *molto espress.* *pp*

thee, thee, thee, thee,

poco rit.
Oh! then re - mem - ber me.

poco rit.
Oh! then re - mem - ber me.

poco rit.
Au - tunn leaves are ly - ing, Oh! then re - mem - ber me.

poco rit.
Au - tunn leaves are ly - ing, Oh! then re - mem - ber me.

poco rit.

a tempo.
And, at night, when ga - zing

a tempo.
And, at night, when ga - zing

a tempo.
On the gay hearth

molto espress.
And, at night, when ga - zing . . . On the gay hearth bla - zing .

a tempo.
And, at night, when ga - zing . . . On the gay hearth bla - zing .

a tempo.
On the gay hearth bla - zing, Oh! still re - mem - ber me.

poco rit.
bla - zing, Oh! still re - mem - ber me.

poco rit.
Oh! still re - mem - ber me.

poco rit.
Oh! still re - mem - ber me.

poco rit.
Oh! still re - mem - ber me.

poco rit.

Poco più mosso.

mp Then should mu - sic, steal - ing All the soul of feel - ing, To thy heart ap - peal - ing, *cres.*

mp Then should mu - sic, steal - ing All the soul of feel - ing, To thy heart ap - peal - ing, *cres.*

mp Then should mu - sic, steal - ing All the soul of feel - ing, To thy heart ap - peal - ing, *cres.*

mp Then should mu - sic, steal - ing All the soul of feel - ing, To thy heart ap - peal - ing, *cres.*

Poco più mosso.

mp Draw one tear from thee; Then let mem - ry bring thee Strains I used to sing thee, *rit.*

mp Draw one tear from thee; Then let mem - ry bring thee Strains I . . used to sing thee, *rit.*

mp Draw one tear from thee; Then let mem - ry bring thee Strains I *rit.*

mp Draw one tear from thee; Then let mem - ry bring thee Strains I *rit.*

Tempo lmo.

mp Oh! then re - mem - ber me, *rit.*

pp Oh! then re - mem - ber me, *rit.*

pp used to sing thee, Oh! then re - mem - ber me, *rit.*

pp used to sing thee, Oh! then re - mem - ber me, *rit.*

pp

THE CONVENTIONS OF CHURCH MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Under the heading of 'The Compleat Organist,' Mr. Harvey Grace has made some very useful protests against certain bad habits of the average Church organist. The addition of the 7th to the tonic chord and things of this kind are only likely to offend the more highly susceptible ears. To my mind a far more objectionable and far more common practice is the continued monotony of the Pedal Bourdon or Open Diapason in the lower registers. The reason for this is probably that many organists give their right foot to the Swell Pedal directly they sit down, so that only their left foot is free and only the lower octave of the pedals is heard. Then, again, not many organists in accompanying hymns and chants avoid playing the bass part on the manuals when at the same time they are playing it on the pedals, so producing a wholly unnecessary cloudbusting. Also when the bass part passes out of the reach of the left foot it frequently gets played on the lower octave on the pedals. These abuses of the Pedal organ never fail to produce a sort of 'wet blanket' result which tends to make the general effect sound flat.

Another groove into which many organists have fallen is the continued use of the Swell to Great coupler. Thus an obvious means of contrast and relief as between the independent Swell and Great is lost.

The practices I have referred to are of course only found in the case of church organists in places where there is not enough money available to pay a trained musician. I have merely called attention to them because it seems to me that it is possible for any organist to avoid them without making any new demand upon technique.

Lastly, I would like to call attention to the attempts of village and other voluntary choirs to sing hymns and chants in harmony while the congregation sing in unison. These attempts are not often successful, and it is really waste of time for the choir to practise the alto, tenor, and bass parts. Unison singing of hymns and chants, as suggested by Dr. Vaughan Williams in his Introduction to the 'English Hymnal,' would be far better and much less discordant.—Yours, &c.,

B.

Birmingham.

November 4, 1914.

PSALM TUNES: THE MELODY IN THE TENOR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I shall be obliged if you will allow me to assure Mr. Westerby that as a result of eight years' use of the psalm tunes arranged in the above manner in the 'English Hymnal' I am convinced, first, that the congregation is in nowise confounded, but can and will stick to the melody (this I know from the evidence of my own ears); secondly, the choir enjoys singing them (a small matter, perhaps, but I set it down); thirdly, their use is generally approved in the nave (at all events, I never heard anything but approval expressed). By the way, the reason congregations fail to stick to their part in Tallis's Festal responses is to be found in the fact of the theme being too indefinite. Indeed, in at least one response the plainsong eludes search even on paper.

In regard to Mr. Westerby's objection to the arrangement when women's voices are in force, surely the effect is analogous to a frequent organ registration scheme: a solo in the tenor part of a manual with 8- and 4-ft. stops, with 8-ft. accompaniment. In cases where the fauxbourdon goes below the psalm tune, the effect is merely that of an extra alto part.—Yours, &c.,

HARVEY GRACE.

A BIOGRAPHY OF COLERIDGE-TAYLOR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am now within sight of the conclusion of the Memoir of Coleridge-Taylor, the writing of which I have undertaken at the request of his family; and I shall be grateful if you will allow me to ask, through your pages, for any further letters or material of his which your readers may

possess, in order that my work may be as complete a picture of the man as possible. Every care will of course be taken of such material, which will be returned promptly.

There is another matter even more important. It was a common habit of Coleridge-Taylor to lend his manuscripts to friends, and I am afraid he did not keep any written record of such loans. As a consequence several of his smaller compositions, songs, &c., and the score of a movement from a symphony, besides various pieces which figure in some of his programmes, have not been traced. Some of these without doubt he destroyed, as his self-criticism was exquisite and unrelenting; but this cannot possibly be the case with all of them, and perhaps your readers can assist Mrs. Coleridge-Taylor to recover these.

W. C. BERWICK SAYERS.

'Bindon,' 65, Avondale Road,
Croydon.

Obituary.

It is announced from Vienna that CARL GOLDMARK, the composer of the popular opera 'Der Königin von Saba,' has died, at the age of eighty-four. He was born, of a Jewish family, at Keszthaly, Hungary, showed early talent for the violin, and entered the Vienna Conservatoire, where he studied also composition and the pianoforte. In 1860 he definitely settled at Vienna as a teacher, and soon won recognition as a composer. The well-known 'Sakuntala' Overture was first performed at a Philharmonic Concert in 1865. 'Der Königin von Saba' appeared in 1875 after ten years of slow creation and careful revision, and was successful from the first. Being based upon a Biblical story it has not yet been staged in England. Goldmark's later operas are 'Merlin,' 'Das Heimchen am Herd,' 'Die Kriegsgefangene,' 'Götz von Berlichingen,' and 'Der Fremdling.' He wrote two Violin concertos: a Symphony in E flat; six Orchestral overtures, of which 'Sakuntala' and 'Im Frühling' are well known, other orchestral works including a Symphonic-poem, 'Zrinyi'; 'Frühlingshymne' for alto solo, chorus and orchestra; choral songs; concerted chamber music; violin and pianoforte works, and songs. He was a strong supporter of Wagner, whose works he praised, early in the 'sixties, in his capacity of musical critic. Goldmark's music is characterized by an easy command of colour and effect, by abundant vitality, and by melodic interest.

By the death of Mr. WILLIAM MOODIE, which took place on January 17, Glasgow has lost her oldest and one of her most highly-respected musicians. Mr. Moodie was born in the Vale of Leven eighty-two years ago, and was entirely self-taught. In addition to holding the office of choirmaster in several leading city churches, he was in the early seventies Lecturer in Music at the Church of Scotland Training College and conductor of the St. George's Choral Union, a body which gave successful oratorio concerts. Latterly, he was one of the visiting singing-masters in the schools under the Glasgow and Govan Boards, from the duties of which he retired only a few years ago. He possessed a considerable gift for musical composition, and many of his part-songs have been popular for more than a generation. He was one of the most genial, warm-hearted and lovable of men, and his death breaks another of the few remaining links with the early days of music at Glasgow.

We regret also to record the following deaths:

H. LANE WILSON, on January 8, at the age of forty-four. He first claimed notice in the musical profession as accompanist to Madame Albani. As a singer he studied under Mr. Arthur Oswald and Sir Charles Santley, and soon won the regard of the public for his admirable baritone voice and his expressive manner. He also earned popularity as a song composer, and his arrangements of Old English melodies have had wide vogue. He was a brother of Miss Hilda Wilson, the well-known contralto.

ARTHUR F. SMITH, Mus. Bac., A.R.C.O., for forty years organist of St Werbergh's Church, Derby. He was for twenty-one years conductor of the Orpheus Society and

for thirty years music-master at the Diocesan Training College. Mr. Smith was successful as a composer of Church music and light secular music.

FREDERICK G. HICKSON, organist of Holy Trinity Church, Malvern, for eighteen years. He died on December 17, after a brief illness, at the age of forty-three, a man loved and respected by all who knew him.

THOMAS WICKS, chorister of Wells Cathedral, at the age of ninety-five.

At the moment of going to press we hear of the death of ERNST VON LENGYEL, to which fuller reference will be made in our next issue.

THE MUSIC IN WAR-TIME COMMITTEE.

In our November, 1914, issue pp. 645-6, we described the proposals of this influentially supported Committee. Briefly its aims were to find or create engagements for native professional performers whom the War had deprived of work, and to keep choral Societies going, as well as to give concerts in camps and hospitals and schools. The report of the operations of the Committee up to the end of 1914 has just been issued. It shows that notwithstanding restricted means, the Committee has been able to carry on a remarkable amount of good work. Up to the end of the year, 146 performers had been engaged at fifty-two concerts, and grants had been made to eight choral and orchestral Societies. All the management of the Society is honorary.

A very good idea of the manner in which the Committee carries on its mission may be gathered from the following extracts from the report (which can be obtained from Mr. J. E. Barkworth, hon. secretary of the Committee, at 13-14, Prince's Gate).

IN A BASE HOSPITAL.

'Will you give us a concert?' 'Of course we will,' I replied, 'the softest and sweetest —' 'Oh, no you don't,' he interrupted vigorously, 'not at all, please; what we want is good rousing stuff with a chorus if possible.' 'For the wounded?' I gasped. 'Certainly. It may surprise you, but we have a gramophone in every ward. Drastic, eh? Well, it does them any amount of good.' And he proceeded to explain their clever Colonel's discovery, that complete quiet was by no means the most satisfactory form of rest cure for men suffering from shrapnel nerves. Why? Because the brain went on repeating the sound of bursting shells from force of habit. Unless this could be effaced in some way, silence (intensifying it) was unendurable, and no one could long bear the strain of this constant mental recurrence without breaking down. Music, he found, effects obliteration best; hence much bodily nourishment, the gramophone between meals, and three concerts a week were his rule.

'When shall we come?' 'Thursday.' 'For how long?' 'Four-thirty till six.'

Day and time appointed, I set about finding a select troupe, and in due course we arrived. The usual war weather prevailed, but the recreation room made that a matter of small moment, for it was warm and cosy. Our party, arriving early, found its bright green card-tables and comfortable arm-chairs still in place, but the good Corporal, anxious to know if everything was all right, asked us to postpone tea till we had set his mind at ease. This was easy. A new pianoforte was waiting for us (the old Broadwood respectfully on the reserve), a large platform, and plants and flags everywhere to make it gay. Half-an-hour later we came back to find everything ready. Soldiers were sitting everywhere. Chairs covered the space where the card-tables had been; benches, window-sills, stools, every nook and corner was furnished with a blue-clad figure waiting for the music to begin. A procession of many too badly wounded to be out of bed was forming up on wheeled stretchers in front, their pale, tired faces revealing sufferings so clearly that, smitten with anxiety lest our songs should after all prove too much for them, I turned again to our Corporal with a question. 'Ah, come on,' he said, 'don't worry about that. Just you watch them.' So we made ready and began.

The little Soprano went up first, and with the opening bars a subtle change passed over the room. The audience had guessed how she was going to sing from the look of her,

and found they were right. Gentle murmurs of pleasure grew into a crescendo of clapping as she finished, and heavy eyes drooped perhaps a little less. One or two poor fellows stretched out full length, craned their heads to get a better view, and a nurse ran off to bring pillows to prop their higher up.

Then our Baritone began a Somerset Folk-Song; and half way through I heard someone say, 'Go and tell him it's a good concert,' and presently the door opened to admit a figure garbed in a dressing-gown, who tottered unsteadily across the floor to sink into the only arm-chair still available. We learned afterwards that he was an officer who had been under shrapnel since the beginning of the War—four months, and a week or two ago had come back a nervous wreck. The usually restless silence of the Home chosen had had torture, but the music cure was doing its work well, and sleep coming back to him by degrees. Soon after he came in others followed, till the hall was overflowing with people. Every doctor, orderly, and nurse who could be spared, looked in for a little while, and a low window was opened so that anyone in the garden could have his share too by standing on tip-toe.

One hero who had lost a leg clapped notwithstanding as joyously all the way through that I remarked upon it, and learned he was to be married next week. Thereupon our Baritone, who has a gift for such things, changed the refrain of his next song to fit the occasion, affording thereby such a fine opportunity for chaff that its victim was thoroughly embarrassed before the end. Our Entertainer has by nature a somewhat thoughtful face, and when he stepped forth and said he would like a few quiet words with the men, they believing him a Truthful James, prepared to hear them as best they might. It is hard to say who enjoyed the fun more when it dawned that his innocent appearance was but a disguise for guile.

Six o'clock came, and we dutifully paused to be discharged, but the Colonel looked at his men and then at us, and said, 'Just a little more. It's doing them no end of good.' So we gave it for another quarter of an hour, and then finished with a rag-time chorus, audible, I should say, at—; but never mind where. Reticence is always becoming. Little by little those who had come in utterly weep from pain had forgotten all about it, and were whistling, calling for encores, stamping away with perhaps the one leg left, or a crutch, for all they were worth, and it needed an effort to realise they were not hale and hearty men—it only eyes were turned away.

Perhaps the nicest tribute was from a young St. George, who said of our bonny contralto as he passed out, 'I could have listened to her all day and all night.' And the nicest was the invitation to come again.

SOLDIERS' AND SAILORS' WIVES.

Much is heard nowadays of the war fever, its danger and excitement—and those who know it best believe in treating it by inoculation with the milder excitement of music.

Anyone who has addressed 400 or 500 working girls at a big League of Honour Meeting knows that war-excitement, perhaps to their cost. The factory girl of big towns is a strangely excitable being. In common with most people who badly need it, she abhors good advice, but she loves music, and can bear even good advice when softened by music.

She is no mean critic. She appreciates the difference between second best and best, though she cannot always describe it—as, for instance, the girl who, though she has never heard of tone-colour, said it reminded her of 'mother's kettle boiling.'

An audience of such girls, united in sympathy by good music, is ready to hear sympathetically the good advice which in cold blood they might be less willing to listen.

If we are right, as surely we are, in giving good music to working girls, we owe it even more to working women, especially those whose men-folk are gone out to fight.

A club for soldiers' wives, that boasts a membership of 500 and a long waiting-list, is a veritable home of music, and at concert there is a very touching sight. The women wait at all hours, for many are working late, but quietly the room fills up, till not a seat is left.

To ensure quiet, and also to give the mothers a little rest, the babies are all being 'minded' in another room, and given the time of their small lives among toys from richer homes than their own.

And for their mothers an evening which might be sadly or even foolishly spent, passes in pure enjoyment.

There is an interval for refreshment, and then the music begins again—solos and recitations by good artists—choruses by the women. For they are themselves learning to sing in this admirable Club—under the auspices of a good professional teacher—who is glad enough 'in War-time' of the unwonted job.

The women love both singing and listening—it all helps to 'take them out of themselves,' and even the latest news from the Front, often anxious enough, is for the moment forgotten.

United by a common sacrifice and a common interest, they make a splendid audience, and delight the singers who delight them.

CHORAL CAMP CONCERTS.

After some strenuous rehearsals we emerged from the seclusion of a practice room in the Temple into the glare of the White City. Dr. Walford Davies had drawn some fifty recruits chiefly from his own and other church choirs, had arranged for their use two or three dozen national and popular songs, and now the recruits were mobilised into an efficient expeditionary force. The vast hall of the White City would have embarrassed any less fully equipped concert party. At the back of the hall soldiers were playing vigorous games of ping-pong, others were boxing, some were absorbed in chess and draughts; besides there was a floating population whose interest we had to engage, but fifty voices trained to corporate action succeed where individuals fail. We came away feeling that we had made our mark and that the concert had been enjoyed by those who wanted it.

A little later we had another and a very different kind of success, at Fleet: instead of fifty Dr. Davies took only five singers with him (the chief point of his choir is that it can be used in large or small numbers as circumstances require, and the five could do at Fleet even more than fifty could do at the White City). A Corporal met us, and guided us along boggy ground to the tent where the concert was to take place. We started with three national anthems—English, French, and Russian; then came the policeman's song from 'Pinafore.' The soldiers immediately seized on the chorus, and after that the concert became a joyous sing-song with little distinction between performers and audience. Since then our experiences have been many, and at some concerts we have had the help of lady singers engaged by the Committee.

On December 12 we went to Aldershot, and after the concert joined in a hymn at Prayers in which the men sang splendidly. Our train back to town that night was nearly an hour late, so we filled up the waiting time by giving the whole programme of our choruses to three Scotsmen who were in the guard room at the railway station. One joined in the choruses with his eyes firmly closed, and rewarded Dr. Davies with two hot potatoes.

It is hard to say which are the most popular songs. 'The Bay of Biscay,' 'Ben Backstay' (with its chorus of 'With a chip, chop, cherry top'), 'Step Out,' and the 'Poacher' are always a success. In the last one, however, the Tommies always insist on substituting 'O it's nice to get up in the morning, but it's nicer to lie in bed' for the original chorus, 'It's my delight on a shining night.' But not only rousing songs are popular, 'Breathe soft, ye winds' (Paxton) has proved an unending success every time we have sung it, and the strange pathos of some of the negro melodies of the Fisk Jubilee Singers appeals very strongly to the men. Often they come to the concert tired out by the day's hard drilling or a route march. Of course, then one must begin by keeping or wake awake; but once they are awakened there is no need to go on making a noise. At one concert quite recently the men seemed at first almost too tired to be interested; before the end we were able to sing the Jubilee song, 'Nobody knows the trouble I've seen, Lord,' to an audience who listened breathlessly to every note.

There is another side to the activities of the choir which is important to the scheme of the Committee. It is designed

to help choral societies by sending detachments of singers to take part in concerts which are not created by the emergency of war, but rather are being carried on under difficulties and in spite of the emergency. Up to the present we have sent out reinforcements to five such places: Battersea Town Hall, the Portman Rooms, the Hampstead Conservatoire, Tonbridge, and the Bishopsgate Institute. We hope to do more in this direction in the coming year, and three other Societies are to be visited shortly. The letters received from all the conductors of Societies to whom we have lent a hand show that this kind of work is helpful to the cause of Music in War-time.

SCHOOL CONCERTS.

There is one other class of audience—and that but little diminished by the War—to whom good concerts have proved highly acceptable, viz., girls and boys at school.

A cheerier sight cannot be imagined than one of our concerts in a big L.C.C. Secondary School. Anything from 100 to 500 girls, all—even the small ones in the front rows—as keen as possible; a fair number of parents and friends, and the teachers—tired, but never obscured by the daily round of teaching—whose enthusiasm for their art is specially delightful in its knowing appreciation of the best music. Can a more perfect audience be imagined?

Many of the schools even in London are so far from a concert hall that the pupils seldom hear any music except their own. And for the same reason it is possible in the country to give even greater pleasure than in London. In some cases, concert tours have been proposed to include several schools, and these give pleasure and friendship as well as work and generous remuneration to the artists who take part in them.

AN ORCHESTRAL CONCERT.

On December 15 Mrs. Julian Marshall took her orchestra, engaged for the occasion by means of a grant from the Committee, to give a concert to 8,000 Territorials at the White City. Mrs. Marshall writes: 'It was a huge success. A vast place, packed to overflowing with khaki; there must have been thousands of them. They had not the slightest difficulty in hearing us, and they were a magnificent audience, and most enthusiastic. They said they had never had anything like it. You helped greatly towards this result, so both orchestral players and soldiers are much indebted to your Committee.'

In January, the Committee decided to unite with a more comprehensive body, the Professional Classes War Relief Committee, and by agreement they now take up all the musical side of that Council's work.

Money is sadly needed. We hope that some of our readers will be moved to assist or to get assistance by way of subscriptions. As will be evident, the appeal is a double one: the profession needs help, and the wounded in our hospitals need the inspiration and solace which music can give them. Mr. Barkworth will be glad to receive subscriptions at 13-14, Princes Gate. Sir Hubert Parry is the president of the Committee, and many other distinguished musicians are vice-presidents.

In this connection, it is due that mention should be made of the similar work being done under the auspices of Messrs. Broadwood and Mr. Isidore de Lara.

WHY ALL CHIN-RESTS SHOULD BE ABOLISHED.

By ARTHUR HARTMANN.

[We received this article from Mr. Hartmann, who is a well-known and able violinist, while he was at Paris. After the War broke out he went to New York, where, we believe, he is still residing.—ED., M.T.]

In advancing this plea, I would rather try to present the most convincing logic than merely the request 'follow me.'

Of late years, the indulgence in pads and cushions has grown to such extent that at last it is seemingly necessary to invent a chin-rest which, with additional blocks, could be made to accommodate the neck of a giraffe, if need be.

Furthermore, we now see advertisements of chin-rests 'which enable the player to hold the violin in any position desired.' Desired—but not desirable. This is precisely the point under consideration—the position of the violin and whether the chin-rest is essential thereto.

Originally the violin was held on the lower right-hand curve of its body and not on its left, as to-day. Many violins of the 16th to the 19th centuries, having been much played, show the marks of beards or perspiration in the right-hand corner.

Precisely when the chin-rest was first introduced I am unable to say, though I am fairly certain that it was not prior to Ludwig Spohr's advent (1784-1859); yet it is none the less certain that the reason for it was primarily to preserve the varnish of the violin and not as a sort of 'pulley' which helped the player into the positions.

True that in the days of Corelli violin technique had not progressed beyond the third position, and a violin-chart of those days must have presented very much what an antique Atlas would show, the undiscovered parts being represented by headless men and fantastic images. When an explorer had the temerity to advance his little finger, and found it fell on a harmonic E, this note was added as *belonging to the third position*.

Unquestionably the first extension of the little finger from B to C (on the E string) occurred in the same way, and resulted in an abominable tradition which most violin teachers preserve to this day. 'Abominable,' for the simple reason that it has made pupils familiar with the first and third positions to the neglect of the second, which is the rightful domain of C.

In about 1716, with the advent of Senaillé and the first French sonatists, we find explorations into the fifth and even the seventh positions—and all this was executed without the aid of chin-rests!

Paganini, who is accorded the position of the world's premier violinist, never used a chin-rest, and Sarasate, a hardly less marvellous violinist, never used a pad, nor did it make any difference to him whether his violin carried a chin-rest or not. He kept one on merely to preserve the beauty of the varnish, and for this purpose a small and low 'rest' is sufficient. Moreover, the best kind to adopt is a rest which in part covers the lower portion of the tail-piece, for any pressure—even the slightest—of the chin on the string-holder helps to untune the violin.

The player who uses cushions and large chin-rests is very much like the rider who, in the trot, raises himself in the saddle by means of the reins and not directly from the knee-joints.

The violin should be held firmly (at times *only*) by the chin and the shoulder. Hence violinists are likely to be lop-sided, and should counteract this by ample deep breathing and considerable gymnastics.

The violin should be held rather flatly, so as to allow the player a proper survey of the instrument; furthermore, so that the bow rests on the strings and is not upheld by the player's right arm; and finally, so that at certain times the violin may lie lightly on the collar-bone so as to allow full and free vibration of all its parts. Any and all tightness or rigidity smother the freedom and carrying power of the tone, for the violin is after all nothing but a wonderful little Temple of Acoustics.

There is yet another reason why exaggerated chin-rests and pads should be avoided, because, with the aid of these, the violin assumes an extremely slanting position which has its effect on the fingers, making them come down flatly and not with the directness and strength they would have under normal conditions.

To those who might advance the argument that for people with exceedingly long necks, pads, &c., are indispensable, I would answer with this—Do people with exceedingly long arms and hands play on violins the size of violas? Or do they have extra long bows made?

It was exactly this that gave Joachim his peculiarity of bowing—a too long arm. Thus, to preserve a straight line with the bridge and keep his right elbow from making sharp 'corners,' he was obliged, at a certain place of the bow, to go inward with his arm—a thing a number of theorists were only too ready to stamp as the 'Joachim bowing.'

Mr. THOMAS FUSSELL writes on this question:

I find no 'convincing logic' in Mr. Hartmann's plea. I was brought up to play the violin, starting at the early age of four, and was never allowed a chin-rest until the age of fourteen, when Herr Poznanski (a Viennese

pupil) thought I was 'well able to ride without a saddle,' playing as I did several big works. He then permitted me to have a Sarasate chin-rest, which really pretends to protect the edge of the violin. At the age of twenty-two, when already at Leipzig, I awoke to the fact that my violin was really spoiled for want of a chin-rest. The chin-rest may be used as a 'sort of pulley' to get out of a position, but not to get into one, and that chiefly by players who keep their left hand thumb stiff.

Paganini and Sarasate, though getting extremely beautiful tones, never excelled in quantity; and holding a violin with the chin without a chin-rest most certainly does not permit the violinist to get full tone. This can easily be proved by putting one's fingers on and off the table of a violin when the bow is being drawn across the strings, various parts affecting various strings and registers.

Violinists, if they hold the violin correctly, with or without chin-rests, need not become 'lop-sided,' as they should hold their instrument between chin and left collar-bone or chest, which gives the much to be desired 'somewhat flat position.'

In short, a pad (though I do not use one myself) is better than a cramped or 'lop-sided' position, and individuals are so differently formed that it is quite impossible to do more than give general big lines for the best way of holding a violin. Ysaye once justly remarked to me that one could 'play with the foot, so long that it sounds.'

MR. ALBERT SAMMONS writes:

What suits one does not always suit others, but I certainly think Mr. Hartmann must be alone when he says that all chin-rests should be abolished. Certainly some chin-rests look a little elaborate, but when one takes into consideration the high, stiff collars worn nowadays, it is very important that these big chin-rests should be used. Personally my idea is that the comfort of chin-rests accounts for half of the enormous modern advance in violin technique.

In the old days there were just a few who could 'dance about the violin'; now most orchestral players can do it with comparative ease.

Of course, there are and were exceptions; for instance, Paganini, whose hand could cover easily six or seven positions at the same time, did not need a big chin-rest. Another exception was perhaps Sarasate, a man who possessed a round, short neck which enabled him to hold the violin as if in a vice with quite a small chin-rest. From my own experience I should recommend a big and comfortable chin-rest.

When I discarded my tall 2½-inch for 1½-inch collars, I noticed a great improvement in my playing of quick passages, and more still when I took to a big chin-rest that enabled me to change position without gripping with the left hand.

Without a chin-rest one is obliged to support the violin a little with the left hand, which in moving from one position to another would cause a jerk. Also it is much less tiring to have a comfortable rest than to be gripping just the bare violin. Moreover, the average violin is less deep than a player's collar, and without a rest, the chin would soon become sore from the sharp edge of the collar. I do not hold with pads under the violin, as they throw the violin into a high position, making bowing more difficult and more tiring.

OPERA AT BLACKPOOL.

(FROM OUR MANCHESTER REPRESENTATIVE.)

The visits of the itinerant opera companies to Manchester in the full tide of the city's winter music, make it impossible to do adequate justice to the work of such a body as the Carl Rosa Company, and one welcomed its appearance at the Blackpool Opera House during Christmas and New Year weeks for the opportunity thus afforded of experiencing its work under more favourable conditions, and because of the abundant testimony afforded an outsider of the vitality of the town's interest in music. One gathered that this was the Company's fourth consecutive visit to Blackpool

during the Christmas holidays, and so far from the War having an adverse effect upon the attendances, it seemed upon all the occasions when your representative was accorded an opportunity of being present that the support was in excess of what might not unreasonably have been expected. The fortnight's season embraced the production of ten operas of widely varied character, and displayed the Company's powers to considerable advantage as well vocally, histrionically, and scenically; if one must write with reservations as to the orchestra and chorus (who suffered cruelly from climatic conditions), it is only because the Denhof and Quinlan tours have made us more exacting. It is a pleasure to record that the playing under Messrs. Eugene Goossens and Van Noorden at Blackpool was far ahead of their achievement of, say, two years ago, and with the possible exception of the 'Tannhäuser' playing, which was rather 'mainée-ish,' much of the orchestral work was thoroughly enjoyable and seldom offended ears accustomed to the highest-class playing. If memory is not at fault, the Company has during the past year experienced a heavy loss in the departure of Miss Ina Hill, but would appear to have an invaluable recruit in Miss Dora Gibson, who explored most of the possibilities of both Aida and Elizabeth (Tannhäuser). None can deny that the Carl Rosa Company is strong on the histrionic side; all its singers may not satisfy fastidious ears, but one is never irritated by wooden, amateurish acting, and if one cannot always have the ideal blend of qualities, most opera-goers would probably excuse shortcomings in voice rather than in acting. The Company is fortunate at present in having an extremely able body of principals of level attainments, the memory recalling with some satisfaction the several performances of Messrs. Frank Clarke, Edward Davies, Arthur Winckworth, Frederick Clendon, Misses Doris Woodall, Dora Gibson, Beatrice Miranda, Dorothy Lawson-Taylor, and one must not forget the Three Genii in 'The Magic Flute.'

Particular attention would appear to have been bestowed on revivals of 'Aida' and 'Merry Wives of Windsor,' the late Carl Rosa having undertaken the latter as long ago as 1878. With Miss Woodall and Mr. Winckworth in the cast, opera-goers were assured a merry evening. It may be recorded with much satisfaction that the performance of 'The Magic Flute' attained a higher plane of all-round excellence than any others of the operas which have come under notice. Compressed to the three-hours limit, it ran its course with the requisite lightness and grace. Wolf-Ferrari's 'Jewels of the Madonna' grips one more and more as familiarity with the score is increased. The musical symbolism is uncommonly apt to the varied situations, and the central motive of the libretto is both intelligible and in its development pursued with fine dramatic sureness of touch; the tendency towards tragic gloom is relieved by the brightness of the choral interludes and the entr'acte music. To those accustomed to the rather dingy, cramped conditions of the Manchester theatres used for opera, the bright spaciousness of the Blackpool Opera House makes an especial appeal.

'THE IMMORTAL HOUR' AT BOURNEMOUTH.

MR. RUTLAND BOUGHTON'S NEW WORK.

During the week ending January 9, four performances of Rutland Boughton's new music-drama, 'The Immortal Hour,' were given at Bournemouth. It is common knowledge that prior to the War Mr. Boughton's scheme for an Arthurian Festival Theatre at Glastonbury had made considerable headway, so much so that it was hoped to complete the preparations for a production on a large scale in August of last year. A variety of circumstances, however, thwarted the full realisation of these projects, and a less ambitious plan had to be substituted. Though disappointing to the promoters, it may be conjectured that it was to the unfulfilment of their long cherished desires that we owed the additional Bournemouth performances; for had the Glastonbury venture been carried out in its entirety there would hardly have been any occasion for performances elsewhere; so, in this sense, Glastonbury's loss has been Bournemouth's gain.

'The Immortal Hour' is an adaptation from the drama by Fiona Macleod (William Sharp), a legendary Irish story

telling of the loves of Etain, a girl of the Fairy Folk, and Eochaidh, the King, and of Etain's departure to the Land of Heart's Desire at the summons of Midir, prince of the Fairy Folk: influencing the thoughts and deeds of these characters lurks Dalua, 'the Shadow that lies behind Life.' Whether there is any subtle mystic meaning beneath the fantasy itself it is impossible to decide, for undoubtedly these old legends can be read in many ways. It is enough, perhaps, that 'The Immortal Hour' is inherently poetical, and that Mr. Boughton's share of the work is worthy of the theme. In its mode of expression it is somewhat analogous to the Greek drama, particularly in its revelation of the thoughts and motives of the *dramatis persone* rather than the actions which these emotions beget; consequently the movement is slow, but this in itself is no disadvantage if it correspond with the composer's requirements. A pleasing feature in the work is the reliance which the composer has placed in his chorus. Although he seems to have dispensed for the time being with the 'living' or 'dancing scenery' which obtains so much prominence in his Arthurian music-drama, yet he still retains the chorus as a valuable and important element in the unfolding of the story: and in this he has done well, for thereby he allies himself with those who regard choral music as the legitimate precursor of an English national school. The music as a whole can be considered the best piece of work that Mr. Boughton has yet accomplished; it is entirely appropriate, the orchestra is never permitted to over-emphasise the situation, and there are many moments of real charm and beauty. Few, surely, can agree with the *cognoscenti* who have expressed the opinion that it has long periods of dulness. And were it so, what composer is able to maintain an equally exalted level throughout a lengthy work? Even the greatest have nodded occasionally; and those who condemn 'The Immortal Hour' because it does not reveal a uniform inspiration are those who miss the full flavour of such fine music as accompanies the appearance of Etain in the first Act, the beautiful scene between Etain and Eochaidh in the peasant's hut, and the magnificently virile music for Midir shortly after his entrance. The music, indeed, has a fine melodic flow, and the originality and general effectiveness of the orchestration are very pronounced. The freshness of his ideas bodes well for Mr. Boughton's future as a leader in that little army which is furthering the establishment of a national musical art. We know that he has ideals; we know also that his belief in his own countrymen is strong. By gathering around him clever coadjutors imbued with the same sincerity of purpose as himself, it is within his power to erect such a temple of art at Glastonbury as will astonish the musical community. It cannot be expected that Mr. Boughton will find it possible to bear the whole brunt of the musical work at the projected Festival Theatre; nor, perhaps, would this be wise. It may be hoped, therefore, that he will win the goodwill and co-operation of those composers—such as Elgar, Vaughan-Williams, Walford Davies, Balfour Gardiner, Percy Grainger, and others—who are already helping to found the new English School. Mr. Boughton himself has perhaps done as much as any of the younger British composers to further the cause of that which has hitherto been called 'opera' but for which we must now coin a more appropriate name; surely his persistence and tenacity should lead to greater activity on the part of others, especially as the way will be to some extent prepared for them.

The cast of 'The Immortal Hour' was an unusually adequate one. Both Mr. Frederick Austin (Eochaidh) and Mr. Herbert Langley (Dalua) proved themselves towers of strength, the former sterling artist investing his rôle with all those musicianly attributes that we have learned to expect from him, and Mr. Langley's singing was full of significance and resource. Miss Marjorie Ffrangon Davies was a very charming Etain, her performance being singularly simple and tender. Mr. Arthur Jordan (Midir) made good use of a delightfully fresh-toned voice, and the minor characters were all well done. One fault, however, was rather too general to escape notice: this was a decided weakness in the diction, whereby our complete enjoyment in the performance was somewhat endangered. Mr. Charles Kennedy-Scott, who is quickly building up a reputation in the Metropolis as a choral conductor, directed the orchestra and chorus with much skill, and a large measure of the successful outcome must be

credited to the first-rate orchestral playing. Both the dancing and the staging, too, were as tasteful as the enforced limitations of the Winter Gardens Pavilion would permit. Mr. Boughton was obliged to respond to the acclamations of a delighted audience, who evidently wished also to express their gratitude to Mr. Dan Godfrey—the British composers' best friend—for giving them the opportunity of witnessing such a thoroughly artistic production.

HAMILTON LAW.

THE BRISTOL MADRIGAL SOCIETY.

Special interest attached to the Ladies' Night of the Bristol Madrigal Society on January 14, as it was the fiftieth occasion upon which Mr. D. W. Rootham conducted these annual performances. As usual the concert was held in the Victoria Rooms, though there had been a fear that the building would not be available, as troops have been billeted there.

The programme was as follows:

'God save the King'	Horsley.
'All creatures now'	Benet.
'Sweet honey-sucking bees'	Wilbye.
'Thine eyes so bright'	Leslie.
'Lady, see on every side'	Marcenello.
Ode on time' (specially composed for the occasion)	Stanford.
The silver swan	Gibbons.
The nightingale	Mendelssohn.
'As Vesta was'	Wielles.
Matona, lovely maiden	Lassus.
'A shepherd in a glade'	C. B. Rootham.
'My bonny lass'	Morley.
'Sweet flowers'	Walmsley.
Camilla fair	Bateson.
Sir Patrick Spens	Pearsall.
'In going to my lonely bed'	Edwards.
'Lady, when I behold'	W'bye.
'La belle dame' (specially composed for the occasion)	Parry.
'When flow'ry meadows'	Palustrina.
'O sweetly sleep'	Pierdon.
'Song of night'	Mendelssohn.
The waits	Savile.

Sir Charles Stanford's setting of Milton's 'Ode on Time' is an exacting work of high quality, and was well appreciated by the audience. Keats's 'La Belle Dame sans Merci' was set by Sir Hubert Parry to music that is elaborate, though engaging. Sir Hubert in a letter wrote significantly, 'I dare say it is difficult, but I thought it might give a choir such as yours something to tackle.' The piece presents many beauties, and it is highly esteemed by the Society. A third contribution by a living composer was that of Dr. Cyril B. Rootham, son of the conductor, whose effort 'A shepherd in a glade' gained the *Musical Times* prize in 1904, and has become a favourite on the ladies' nights. It once more met with a cordial reception. During the interval Dr. Basil Harwood (the president of the Society), on behalf of a large number of subscribers, presented Mr. D. W. Rootham with a silver rose bowl and a cheque for £150, and on behalf of the Old Boys of the Society with a pair of silver candlesticks. The Lord Mayor of Bristol (Alderman J. Swaish) spoke in praise of Mr. Rootham and of the beneficent influence he had exercised upon the music of the city. Mr. Rootham, who was much affected, said in response that if he could do anything for the Society in the future nothing would give him greater pleasure. Among those present at the concert were Sir Hubert Parry, Sir Charles Villiers Stanford, Sir Edward Cooper (chairman of the Council of the Royal Academy of Music), Mr. E. Nicholls (president of the Madrigal Society), Dr. C. Harford Lloyd, and Dr. Cyril B. Rootham.

Musicians in theatrical orchestras and elsewhere, thrown out of work by the War, have at least one fresh opening—the military bands of the new corps in Kitchener's Army. Bandsmen, for instance (for all instruments), are wanted for the Second Sportsman's Battalion, Royal Fusiliers. These must enlist, and they will draw the usual Army pay, but they will also be paid for any private engagements they fulfil. All applications should be made to the Sergt.-Drummer, Second Sportsman's Battalion, Hotel Cecil, Strand, (Embankment Entrance), daily from 12 to 1 or from 2 to 4 p.m.

London Concerts.

THE ROYAL CHORAL SOCIETY.

On New Year's Day a performance of 'The Messiah' was given by this Society at the Royal Albert Hall under the direction of Sir Frederick Bridge. The singing was always of high merit, and greatly impressed a large audience. The admirable quality of the tone was particularly noticeable. Miss Esta d'Argo (replacing Miss Ruth Vincent), Madame Clara Butt, Mr. Ben Davies, and Mr. Herbert Brown gave interesting interpretations of the solo numbers, and Mr. H. L. Balfour did good service at the organ. A second performance of 'The Messiah' was given on January 16, when Miss Ruth Vincent was able to appear as soprano soloist.

QUEEN'S HALL ORCHESTRA.

The annual New Year concert took place on the afternoon of December 2, under Sir Henry Wood's direction. A familiar programme included the 'William Tell,' 'Tannhäuser,' and '1812' Overtures, the 'Peer Gynt' Suite, Järnefeldt's 'Praeludium,' and Walford Davies's 'Solemn Melody.' Saint-Saëns's A minor Violoncello concerto was played by Signor Enrico Mainardi.

At the Symphony Concert on January 16 it was shown that César Franck's Symphony, in spite of its austerities, has a strong hold upon the public favour. Under Sir Henry Wood's direction the Orchestra gave a performance that was full of purpose, well-studied and deep expression, and glowing colour. The audience showed thorough appreciation, and the work may at length be said to have established itself in London. In sharp contrast came Lalo's 'Symphonie Espagnole' for violin, played by Miss Marie Hall, whose reading was graceful and skilfully executed. The remainder of the programme consisted of Granville Bantock's delightful tone-poem 'The Pierrot of the minute,' which is heard too seldom, Delius's 'Dance Rhapsody,' Bach's fourth 'Brandenburg' Concerto, and a Minuet in D of Mozart.

THE LONDON TRIO.

These excellent musicians gave the first Chamber Concert of the year on January 6, at the Æolian Hall, when Arensky's Trio in F minor and Brahms's Sonata in F for pianoforte and violoncello were the principal items. M. Pécskai played Tartini's 'Devil's Trill' Sonata, and Miss Geraldine Jesse was the singer. There was a large audience.

The first New-Year's 'Music Meeting' of the Society of Women Musicians was held on January 16 at the Woman's Institute, Victoria Street, Madame Elsie Horne undertaking the arrangement of the programme. The executants were Miss Ethel Bilsland (vocalist), Miss Ethel Ullmann-Zillhardt (violoncello), Madame Elsie Horne (pianoforte), and Miss Marjorie Hermon (accompanist). The programme included amongst other items the first movement of Rachmaninov's Sonata in G minor for violoncello and pianoforte, the 'Bell Song' (Délibes), and two new songs by Elsie Horne. The next meeting will be held at the Woman's Institute on February 20, when the programme will be arranged by Miss Jessie Grimson.

'The Messiah' was given by the Alexandra Palace Choral Society at the Northern Polytechnic on January 16. The choir responded to Mr. Allen Gill's beat with its usual expressive power and certainty of execution, and good solo singing was provided by Miss Carrie Tubbs, Miss Amy Holman, Mr. Frank Webster, and Mr. Joseph Farrington.

Humperdinck's 'Hänsel und Gretel' was performed at 'Cosmopolis' on January 16, by students of the London School of Opera. Special praise is due to Miss Mabel Corran and Miss Evelyn Matthews in the title parts. The plot was previously explained in French for the benefit of the Belgian children who formed the bulk of the audience.

Suburban Concerts.

Elgar's 'King Olaf' was performed more than creditably by the People's Palace Choral and Orchestral Society on January 16 under the direction of Mr. Frank Idle. In spite of the difficulties of the music the chorists sang with notable precision and expressive power. The solo parts were taken by Miss Gertrude Blomfield, Mr. Webster Millar, and Mr. George Baker.

The Hither Green Choral and Orchestral Society gave a very good miscellaneous concert on January 21. The Choric Song from 'The Lotus Eaters' (C. Hubert H. Parry) was the chief work. In this and a song by Mr. Montague Phillips Miss Marion Boughton distinguished herself. Mr. Frederick Randalow, Miss Maxted (harp), Miss Italia M. Caraco (violin), were other attractions. Mr. Ernest Dumayne conducted capably. This is his first season with the Society.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Before the close of the year 1914, two concerts were given, the one by the Midland Institute School of Music orchestra on December 14, and the other at the Town Hall on Boxing Night by the Birmingham Festival Choral Society. The Concert at the Midland Institute was conducted by Prof. Granville Bantock, and the chief interest centred in the performance of two student compositions, which showed undoubted ability and musicianship, the more noteworthy being 'Variations on the old English melody "Sumer is Icomen in,"' by H. Graham Godfrey, who conducted. The other composition was a Romance for pianoforte and orchestra by William J. Fenney, founded on 'The Bell' by Hans Andersen, chiefly characterized by its idyllic and strongly imaginative charm. Mr. Clarence Raybould, a former student of the School, contributed a 'Lullaby,' well sung by Miss Mary Foster. The programme also contained a Suite for orchestra, 'In the olden style,' by Alfred T. Warwick, and Hamish MacCunn's Overture 'Land of the mountain and the flood,' the interesting concert concluding with a vivid exposition of Haavergal Brian's brilliant 'Festal Dance,' with Mr. Arthur Cooke as pianist.

The Festival Choral Society's Concert on Boxing Night consisted of the annual performance of 'The Messiah,' given under Dr. Sinclair's conductorship before a crowded assembly, which as usual applauded every number as if a miscellaneous concert were proceeding. The choir sang with its customary sonority of tone and unflinching precision. The excellent array of principals included Miss Carrie Tubbs, Miss Phyllis Lett, Mr. Frank J. Webster, Mr. Herbert Brown, and Mr. C. W. Perkins (organ).

In aid of the Belgian Refugees, the Birmingham Burns Club gave a concert in the Town Hall on January 9, under the presidency of Dr. A. R. Oliver. The already lengthy programme, which was nearly doubled by encores, was provided by Mr. Hugh McNeill's concert party of Scottish artists, which included Miss Violet Thomson, Miss Isabel Wilkie, Mr. W. A. Ferguson, and Mr. Hugh McNeill (vocalists), Miss Nancy Lee (violin), and Mr. Forbes Forsyth (accompanist). The vocalists displayed excellent voices of considerable tone-power, and the violinist proved herself to be a performer of high artistic attainments. The organist was Mr. C. W. Perkins.

Owing to the War, the Midland Institute Conversazione, which generally takes place in the second week of January, has been abandoned for this year, in consequence of which the Birmingham Amateur Opera Society cannot produce its customary operatic work, which constitutes the musical attraction of the Conversazione.

Under the auspices of the Birmingham Chamber Concerts Society, and under the direction of Mr. Gerald Forty, a

high-class concert was given at the Royal Society of Artists' Gallery on January 19, the executive again being the Catterall Quartet, assisted by Miss Lilius Dunlop (viola). The programme included String quintets by Mozart and Brahms, Hugo Wolf's 'Italian Serenade,' and a String quartet by Balfour Gardiner.

BOURNEMOUTH.

Now that we have completed the first half of the winter season it is possible to form some opinion of the effect that the War has had upon music and musical undertakings. We shall not attempt here to summarise the conclusions at which most of those who are connected with music in some sphere or other have arrived, but we can deduce from those opinions and from experience in general that Bournemouth may be accounted fortunate in that she has been able to 'carry on' with less inconvenience than most of our big towns have suffered. Of course, concert performances only tell half the tale, but merely to reckon up the Winter Gardens activities will bring the conviction that matters might easily be worse. In spite of the War and the weather, the Symphony and other concerts continue their onward march, much to the delight of those who find in music a sure solace in these times of anxiety and peril. At the first-named there have been several performances of outstanding excellence, and many attractive works, new and old, have been played. Of these we may cite the following as of special interest and importance: 'Benvenuto Cellini' Overture (Berlioz), Symphony in F (Brahms), Concert Valse by Glazounov (first performance here), Tchaikovsky's fifth Symphony, 'Rosamunde' Overture (Schubert), Rimsky-Korsakov's Symphony No. 1 (first Bournemouth performance), Tarantella (Chopin-Glazounov), two Flemish Dances (Bloxx), Dvorák's 'New World' Symphony, and Dukas's 'Polyeucte' Overture (first performance at these concerts), and 'L'Apprenti Sorcier' Scherzo. Three other first performances here were those of Arnold Trowell's new Violoncello concerto—a very pleasing and melodious work, in which the solo part was played splendidly by Mr. Trowell himself—Frank Tapp's Symphony, 'The Tempest,' and Dr. Charles Maclean's Character Piece, 'The First Ball'—each of these latter being conducted by the composer.

No less instructive and quite as enjoyable have been the Monday 'Pops,' of which we give the principal points of interest: December 14, Russian Nationalist Composers (Overture on Three Themes by Balakirev; Ballet music, 'Prince Igor,' by Borodine; Miniature Suite by Cui; Fantasia, 'Une nuit sur le Mont Chauve,' by Moussorgsky; Suite, 'Scheherazade,' by Rimsky-Korsakov). December 21: 'Christmastide' programme ('The cricket on the hearth' Overture, by A. C. Mackenzie; the Bach-Gounod 'Ave Maria'; 'Winter,' from 'The Seasons,' by Edward German; Meditation, 'Lux Christi,' by Elgar; Réverie, 'The voice of the bells,' by Luigini). December 28, French Composers (Marche Hongroise, Ballet des Sylphes, Minuet des Follets, from 'Faust,' by Berlioz; Suite No. 1, 'L'Arlésienne,' by Bizet). January 4, 'Wagner' programme (Flower Maidens' Chorus, and Good Friday Music from 'Parsifal'; Wotan's Farewell and Fire Music, 'The Valkyrie'; Siegmund's Love Song; 'Forest Murmurs' from 'Siegfried'; 'The Flying Dutchman' Overture). January 11, 'Fairy Tales' programme (Cherubini's 'Ali Baba' Overture; Overture, 'Hansel and Gretel,' and Dream Fantomime from the same opera, by Humperdinck; Ballet, 'The Sleeping Beauty,' by Tchaikovsky).

Madame Alys Bateman, Mr. Percy Frostick, and Mr. Eduard Parlovitz were heard to moderate advantage in a concert of Russian music on December 19, but this has been the only event of this nature. On January 5 the Municipal Choir and Orchestra put the powers of attraction of Handel's 'Messiah' again to the proof, and with the happiest results. Mr. Dan Godfrey's direction of the united forces was an inspiration to all concerned. The soloists were Miss Sybil Vane, Miss Alice Lakin, Mr. John Booth, and Mr. Robert Radford.

An account of the Bournemouth production of 'The Immortal Hour' (Rutland Boughton)—perhaps the chief event of last month—appears elsewhere in this issue (p. 107).

DEVON AND CORNWALL.

PLYMOUTH.

Concerts for War Funds or for the entertainment of the troops continue to occupy solely the attention of performers and the public. The provision for the latter purpose is systematic and thorough. The Y.M.C.A. have organized a system whereby with the co-operation of musicians of all grades, professional and amateur, entertainments are regularly provided free for the troops in hutments, tents and halls, in barracks and in camps. That these concerts are appreciated a first visit alone is sufficient to convince. In most cases in the outlying forts the men are recruits of Kitchener's Army and are living under the roughest conditions, yet their chivalry, courtesy, and gratitude to the artists would serve as model for a picked audience. The sight of the men standing or sitting packed close in rapt attention has pathos as well as humour, and stirs the deepest feelings of the heart. The music which best pleases Tommy and Jack is that of the sweetly sentimental and the stirring patriotic and martial kinds. Either of these he quickly learns, and he does not wait for an invitation to join in the singing. In quite a large number of cases genuine talent and gift for playing or singing have been discovered, and this entertainment of music in time of war is not without features which may give it lasting importance. Even the musicians who in other conditions find rag-time and the popular songs articles of abhorrence may be discovered cordially helping along the concert in the spirit of the moment.

In aid of the Queen's 'Work for Women' Fund, Dr. Weekes's Orchestral Society gave a concert on December 16, 1914, at which several works were represented by one movement—a procedure to be condemned on artistic grounds. The Symphony in C minor of Gade (one movement) was the most important work of the band; the last movement of a Sonata for pianoforte and violoncello by Rubinstein, and pieces by Reinecke, Beethoven, Bizet, and Mendelssohn, were given. The string-players of the Extempore Chamber Music Club, who are also members of the orchestra, played the slow movement from Tchaikovsky's Quartet in D. Dr. Weekes and Mr. Walter Weekes conducted, and the vocalists were Miss Tresise and Mr. Robert Chignell.

The War has interrupted the formal meetings of the Extempore Chamber Music Club, but the playing members have continued to meet privately on Sundays, and much good work has been accomplished in an enhanced ensemble and chamber music technique, and acquaintance with works new and old.

The annual performances of 'The Messiah' by the Guildhall Choir, conducted by the borough organist, on January 2, had the assistance of a good string orchestra and of the Misses Mary Leighton and Winifred Lewis, and Messrs. Sydney Coltham and Joseph Farrington as principal vocalists.

OTHER DEVONSHIRE TOWNS.

The arrangements announced for the early spring by the management of the Torquay Pavilion show no diminution of interest. A special Christmas programme given by the orchestra, conducted by Mr. Basil Cameron, included a Shakesperian concert. The violinist, Melsa, the Russian prima donna, Madame Konratov, and the boy pianist, Solomon, have performed. Other characteristic programmes have been Russian, Sullivan, and a soldiers' concert.

Miss Marian Pearson, a lady who has resided in Egypt, obtained some very interesting Egyptian and Arabic music for incidental use in a play of her own authorship, 'Broken barriers,' of which the scene is laid in Egypt, and which was played at Babbacombe on January 6. The Arabic music was by Mansour Awad, Sami A. Chawat, and M. Abdel Messih (Cairo). Oriental songs from other sources were introduced, and the musical setting of the scenes indicated the distinctive touch and tact of the artist. The author herself played the pianoforte and directed the performance.

Miss E. Knight Bruce (violin) and Mr. H. G. Ley (pianoforte) devoted the proceeds of their annual chamber concert at Exeter, on January 8, to patriotic purposes. They secured the assistance of Mr. O. Borsdorf, jun. (horn), and

the Horn trio of Brahms and a Sonata for pianoforte and horn by Beethoven (Op. 17) were played. Among other pieces, Miss Beatrice Betts sang some songs composed by Mr. Ley.

CORNWALL.

On Boxing Day, St. Ives Choral Society, conducted by Mr. E. White, sang 'The Rose Maiden.' At Camborne, on January 1, a choir of nearly 500 voices sang anthems and choruses under the direction of Mr. H. V. Pearce. Carol singing is usually a prominent feature of Camborne life during the Christmas season, and though the parties were fewer in number in the past season than formerly, the custom was well maintained. A Christmas concert was given by the Wesleyan Centenary choir, conducted by Mr. F. E. Luke.

DUBLIN.

The Sunday Orchestral Concerts re-commenced after the Christmas vacation on January 10. Dr. Esposito played Beethoven's 'Waldstein' sonata, Op. 53. Miss Fanny Vincent (soprano) was the vocalist, and the orchestral items included three entr'actes from Schubert's 'Rosamunde,' Wagner's 'Waldweben,' and Smetana's 'Bartered Bride' Overture. On January 17, Beethoven's second Symphony was the chief orchestral piece, and the strings of the band also played Percy Grainger's 'Molly on the shore.' Mr. P. J. Griffith was the solo violinist, and Mr. Irvine Lynch (bass) the vocalist.

The chamber music recitals of the Royal Dublin Society were resumed on January 11, when Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetrees played Beethoven's Trio in E flat, Op. 70, No. 2, and Brahms's Horn trio, Op. 40. Much interest was taken in the first performance of Dr. Esposito's new Sonata for violin and pianoforte in A, Op. 67, which was beautifully played by Signor Simonetti and the composer, and cordially received. The War prevented the Pianoforte recital arranged for January 18 by Mr. Harold Bauer from taking place.

On January 9 a concert was given in the Theatre Royal for a fund to provide comforts for the 7th Battalion Royal Dublin Fusiliers when it goes to the Front. A large audience, headed by the Lord Lieutenant of Ireland and the Marchioness of Aberdeen, filled every seat in the theatre, and the net result was a profit of £203. Mr. John Coates, Madame Borel, Miss Jean Nolan, Mr. Percy Whitehead, and the Carlton Quartet (Miss Lilian Whittaker, Miss Edith Mortier, Messrs. W. Lewin, and Mr. T. W. Hall) were the vocalists. Signor Simonetti, Mr. Clyde Twelvetrees, and Dr. Esposito (who played Mr. John Coates's accompaniment) were the instrumental soloists, and Mr. C. W. Wilson the accompanist. The programme included Miss Alice M. Finny's dramatic sketch 'The Call,' a sketch by Mr. Percy French and Miss Florence Marks, and orchestral items contributed by the theatre orchestra under the conductorship of Mr. John Moody.

On January 12, in the Unitarian Church, Mons J. Stuyck, late professor and organist at Notre Dame College, Antwerp, and now a refugee at Dublin, gave an interesting organ recital on the organ built in 1911 by J. W. Walker & Sons of London.

EDINBURGH.

The features of recent concerts of Messrs. Paterson's Orchestral series have been as follows: On December 21, Miss May Harrison was solo violinist in Brahms's Concerto; on December 28, Miss Rosina Buckman, Mr. Frank Mullings, and Mr. Robert Radford were vocalists at a Wagner concert; on January 4, Mr. Alfred Hollins was solo organist in Guilman's Symphony in D minor, and Mr. Inches took the place of Emil Mlynarski as conductor. Bronislav Huberman gave an impressive performance of Beethoven's Violin concerto. On January 18, Sapellnikov entranced the audience by his interpretation of Schumann's A minor Pianoforte concerto. At the same concert, Brahms's C minor Symphony received an inspired performance under the baton of Mlynarski.

On December 26, Mr. Moonie's Choir gave its annual performance of 'The Messiah,' ending with the Hallelujah Chorus. A portion of Wagner's 'Parsifal' was added to

complete the programme. On January 1, the Royal Choral Union gave an afternoon performance of 'The Messiah,' and a Scotch Concert in the evening. On the same evening, Mr. Moonie's Choir gave a similar concert in the Music Hall. But for these concerts musical enterprise would be at a standstill.

GLASGOW.

On December 20 the Bach Choir, under Mr. J. M. Diack, gave its annual performance of the 'Christmas Oratorio' in St. Mary's Cathedral, and was most skilfully accompanied by Mr. G. T. Pattman, the Cathedral organist.

At the seventh Classical Concert on December 22 the Misses May and Beatrice Harrison made a successful first appearance here as soloists in Brahms's Concerto in A minor for violin and violoncello with orchestra (Op. 102). On Christmas Eve the Scottish Orchestra gave a patriotic concert in aid of the National War Fund. In addition to some other choral numbers, the Choral Union sang the National Anthems of Britain, France, Russia, Belgium, Servia, and Japan, and the orchestral programme ranged from Elgar's 'Pomp and Circumstance' to 'Tipperary.' The appearance of Mr. Hutton Malcolm, a local musician, who at very short notice took Mr. Robert Burnett's place and programme as solo vocalist, is worthy of special mention, as is also his dramatic performance of 'The Downy Dens of Yarrow,' a 'prize' ballad, the composition of T. S. Drummond, another highly accomplished local musician.

A Wagner programme was given at the eighth Classical Concert on December 29, the selection including the first Act of 'Die Walküre' (Miss Rosina Buckman and Messrs. F. Mullings and R. Radford), the love duet from the third Act of 'Lohengrin' (Miss Buckman and Mr. Mullings), and Hans Sachs's Monologue from 'Die Meistersinger.' The customary New Year's Day performance of 'The Messiah' was given by the Choral Union under Mr. Henri Verbrugghen, the work being repeated before a popular audience on January 14. The V.M.C.A. Choral Institute's 'Messiah' concert on January 4 calls for special notice as demonstrating the results of valuable educational work done by Mr. R. L. Reid, the conductor. The choruses were sung with commendable precision and accuracy. Mr. Cole's orchestra, with Mr. B. W. Hartley as organist, gave the accompaniments.

Miss Winifred Christie was solo pianist at the tenth Classical Concert on January 5, taking part in Saint-Saëns's Pianoforte concerto in C minor, and César Franck's Symphonic variations for pianoforte and orchestra. Two novelties were included in the programme, Hamilton Harty's 'Comedy overture' and Florent Schmitt's Suite 'Reflets d'Allemagne,' the former being especially well received. The outstanding feature—indeed one of the most noteworthy events of the present concert season—was the début of Mr. Albert Sammons as solo violinist at the eleventh Classical Concert on January 12. Mr. Sammons's magnificent interpretation of Beethoven's Violin concerto made a very deep impression, and secured for the soloist an ovation seldom accorded at these concerts.

M. Sapellnikov was the chief attraction at the twelfth Classical Concert on January 19. Splendidly supported by the Scottish Orchestra, he gave a very brilliant performance of Schumann's Pianoforte concerto in A minor, as well as a group of solos which included the performer's own Gavotte in E major and Liszt's sixth Rhapsody. The symphony was Brahms's No. 1 in C minor, and Slavonic music—of which there has been no lack this season—was represented by a first performance here of a Fantasia for orchestra by Moussorgsky.

So far the Saturday Popular Orchestral Concerts have proved that we do not want for highly capable solo performers in our own ranks—this with special reference to the successful appearance of Miss Bessie Spence as solo violinist and Mr. Wilfrid Senior as solo pianist. At one of the concerts M. Mlynarski, the conductor, and Mr. Horace Fellowes, the leader of the Scottish Orchestra, played a Bach Concerto for two violins.

At the City Hall Saturday Evening Concerts the Glasgow Orpheus Choir (Mr. H. S. Robertson) gave an evening for the benefit of the Belgian Relief Fund.

LIVERPOOL.

The seventh Philharmonic Concert on January 12 was conducted by Sir Henry Wood, whose interpretation of Brahms's third Symphony revealed the qualities of expression and sincerity which the music possesses beyond its constructive interest. Rimsky-Korsakov's strenuous overture, 'Ivan the Terrible,' Ravel's 'Pavane sur une Infante défunte,' and Percy Grainger's 'Irish tune from County Derry' and 'Shepherd's Hey' completed a well-diversified scheme, the choir being heard in two partsongs by Brahms and in Dudley Buck's 'Hymn to Music.'

Unusual interest attached to this concert as the first occasion on which the famous violinist Ysaïe has played in public since his adventurous escape from Belgium. As was César Franck, M. Ysaïe is a native of Liège, and his home was in Brussels. What has become of his summer villa at Knocke he does not know. M. Ysaïe and his family, with the exception of two sons and a son-in-law now fighting in King Albert's army, escaped to England after enduring manifold hardships by land and sea. They lost all their baggage, but Ysaïe managed to save his priceless Strad, upon which he played on this occasion Viotti's Violin concerto, No. 22, in A minor, with all his old executive mastery and suavity of tone. It was evident that M. Ysaïe was greatly touched by the unmistakable outburst of sympathy which greeted his appearance. His playing of Viotti's melodious if old-fashioned material was remarkable for its depth and tenderness of expression. In Beethoven's Romance in G and Saint-Saëns's 'Havanaise' M. Ysaïe had further opportunities to display his exceptional qualities, technical and temperamental.

At the Rodewald Club Concert on January 11, the programme was sustained by Mr. Frederic Brandon and Mr. Vivian Burrows, who collaborated in Brahms's Sonata in A, Op. 100, for pianoforte and violin, and César Franck's Sonata for the same instruments, a familiar masterpiece of which these gifted young players gave a delightful interpretation.

The Moody-Manners Opera Company has received unmistakable signs of public appreciation and support during its season at Kelly's Theatre, which commenced on Boxing Day. It has performed a round of familiar operas, including 'Carmen,' 'Martha' (a highly-popular revival), 'The daughter of the regiment,' 'Maritana,' and 'Satanella.'

A special concert of the Akeroyd Symphony Orchestra was given in the Philharmonic Hall on Boxing Day, at which the extraordinary interpretation of the boy pianist, Solomon, in Tchaikovsky's B flat Pianoforte concerto, marked a further stage in his artistic development, especially in the virility and resolution of his playing. As usual Mr. Akeroyd had drawn up an attractive scheme. It included the 'Oberon' Overture, Massenet's 'Scènes Pittoresques,' and Luigini's 'Russian Ballet' Suite,—easily assimilated music and excellently played. It was noticeable that the orchestra was usefully augmented by lady string-players from the Societa Armonica, which has the advantage of Mr. Akeroyd's fine experience as conductor.

The concert of the Welsh Choral Union on December 19 had a melancholy interest in being the first performance given after the death of Mr. Harry Evans, whose last public appearance was as conductor of Brahms's 'Requiem' on March 28. 'The Messiah' was therefore fitly preluded by Handel's Dead March in 'Saul,' played as a tribute to Mr. Evans's memory. To those who knew and loved him the simple, solemn strains gave an added pang to the sense of irrevocable loss. It was painful to realise that we shall no more see this ardent, magnetic, masterful spirit in his accustomed place. There is no doubt he is truly mourned. A very good performance of the 'Messiah' was given, following as closely as possible the accustomed lines. The vocal principals were Miss Evans Williams, who sang extremely well; Miss Hilda Cragg-James, an excellent local contralto; Mr. John Booth, who has a tendency unduly to accentuate the dramatic possibilities of the music; and Mr. Herbert Brown, who was in fine voice. Mr. Alfred Benton was an able and discreet organist, and Mr. Akeroyd led the orchestra, which had been cut down in the brass department to one trumpet, one trombone, and two horns. As the guest-conductor of the concert,

Mr. John Watkyn, of Dowlais, filled a somewhat difficult rôle with great credit. He secured a careful and steady all-round performance, and may be commended for his general adherence to customary tempi. Mr. Watkyn will have another opportunity of conducting the splendid material of the Welsh Choral Union at its second concert on February 6.

The programme-book of this 'Messiah' concert will be widely cherished as a souvenir, for it contains an interesting memoir of the late Mr. Harry Evans, reproduced from the *Musical Times*, and also a reproduction of an excellent photograph taken by Mr. Llew. Wynne, secretary of the Welsh Choral Union.

Conducted by Mr. P. H. Ingram, a 'Messiah' performance was given by the Liverpool Choral Society in the Central Hall on December 26, with Madame Naomi Bell, Miss Helen Anderton, Mr. Arthur Wilkes, and Mr. Charles Leeds as vocal principals.

Among the noticeable events of the past month was the pianoforte and violin recital given in the Rushworth Hall on January 14 by Mr. Roland Brewerton and Mr. Gordon E. Stutely, who ably sustained an interesting programme which included Grieg's Sonata in F. Mr. Brewerton revealed high accomplishment as a pianist in his solos, notably in the 'Moonlight' sonata.

At the concert of the Anfield Orchestral Society on January 20, Mr. William Faulkes was the solo pianist in Chopin's F minor Concerto, and in Saint-Saëns's Septuor for strings, trumpet (Mr. Pierpoint), and pianoforte. Mr. Faulkes, as conductor of this Society, has gathered round him a goodly array of earnest amateurs led by Mr. Frank Creswell, although military service has taken toll in several departments of the orchestra. Mrs. Howard Stephens contributed songs by Mozart, Arne, and Kjerulf.

Two of the Corporation fiftieth anniversary lectures which will specially attract local musical circles are those to be given on February 4 by Mr. Arnold Dolmetsch ('Old English music and musical instruments'), and on March 9 by Sir Frederick Bridge, whose subject is 'Milton and music' ('The masque of Comus').

MANCHESTER AND DISTRICT.

After an interval of many years there was an attempt, at Christmas, to challenge the supremacy of pantomime and children's Christmas plays, Mr. Brand Lane whipping together a choir for 'The Messiah' on Christmas night, and engaging Sir Henry Wood for a popular orchestral concert on Boxing Day. Probably the arrangements were ratified prior to July 31, or Mr. Lane would hardly have chosen this year to inaugurate what may be hoped will be a permanent feature of the Christmas vacation at Manchester. At Blackpool, thronged with additional visitors (military and otherwise) as it was, the attendances at similar concerts were not up to the average, but there an important opera season followed in the same week,—and everybody is spending more cautiously in these days.

Attendances at the opening Smoking Promenade Concerts of the New Year were well up to the average, if not overflowing as on some occasions in the autumn. The Hallé Choir busied itself in selling tickets for an 'Elijah' performance on the day prior to the resumption of the Hallé subscription series (rather a daring thing, considering that this also was a choral concert), and had the gratification of handing over the sum of £234 to the Belgian Fund. Mr. Wilson conducted, with local principal soloists save Mr. Robert Radford.

Up to the time of writing there have been five baritone entries from past or present students of the Royal Manchester College of Music in connection with the Beecham-Delius challenge issued in December (vide p. 38 in the January issue). The work, of course, is Delius's 'Sea Drift,' and there will be a special concert conducted by Beecham (after the close of the customary Hallé season) on March 24, at which this work will be given.

Only two of the Hallé concerts of January can be considered in this month's notice: that of January 7, conducted by Beecham, combined in a degree—rare even in his ably-drafted programmes—those elements of variety and novelty so stimulating alike to musical enjoyment and intellectual interest. Berlioz's 'Te Deum' occupied most of the evening.

The work is one of Beecham's early loves, and as the choir had sung it under his baton in London only a month before, there was a carefulness in the performance not conspicuous when the same chorists sang it under Bailing two years ago. Both playing and singing had greater zest than on that occasion. Mr. John Booth was the soloist in the 'Te Deum' and in Arnold Bax's 'Fatherland'—a part which he had to prepare after the afternoon rehearsal. The glowing colour of the orchestration impressed one more than on the occasion of its initial performance at Liverpool in 1909. Delius's 'Paris' and Stravinsky's last scene from 'Petrouchka' rounded off this concert; both were new to us here. The one dazzled and the other puzzled, and the audience would have been glad to hear both over again right away. Nobody who had not heard the Hallé band for, say, three or four years would have believed it possible for such ultra-modern music to have been handled as it was. One had the feeling, although in a different way, that as in Sibelius's last Symphony here was a composer with a direct, uncouth speech cutting right down to the simple bare essentials of his story, devoid of orchestral rhetoric, and with trimmings reduced to a minimum. The violence of its colouring assaulted the senses, and yet not in a repellent manner; then came passages that struck home by their absolute naïveté and beauty. Probably these impressions would be modified or entirely altered had the ballet accompanied the music. Before the end of the season we are to have more of M. Stravinsky.

Delius's 'Paris' links up with Elgar's 'Cockaigne'; and although written before much of Strauss's later work, anticipates in various degrees some of that composer's features of style. I do not easily recall an effect quite so ravishing as the *Adagio con espressione*, where the muted violins with quiet intensity sing the melody which leads into the Dance section. The general buoyancy of Beecham's reading contributed materially to the enthusiastic welcome of the work.

Sir Frederic Cowen's programme on January 21 contained more music of the recognized 'tune' type than any of recent months. The romantic character of Dvorák's 'From the New-world' Symphony, the caprice of Rimsky-Korsakov, the brilliance of the third Tchaikovsky Suite (Op. 55), and of Edward German's 'Welsh Rhapsody,' were all amply realised under his direction. Possibly the opening of the 'Oberon' Overture was unduly drawn out, but the playing as a whole had every good feature, save absolute rhythmical precision.

The Society formerly known as the Salford Male-Voice Choir has extended its borders and is now known as the Manchester Lyric Glee Society. Its conductor, Mr. David Grundy, was I believe a former member of the Manchester Orpheus Society. During recent years it has gained some success at the smaller competitive Festivals in the Manchester area, and this winter has laudably done its share in raising about £60 for Red Cross and Relief Funds.

NEWCASTLE AND DISTRICT.

The annual performance of 'The Messiah' was given in the Town Hall on December 23 by the Newcastle and Gateshead Choral Union. The vocalists were Miss Marie Houghton, Miss Cecilia Kemp, Mr. H. Brearley, and Mr. Robert Radford, with Mr. Ceres Jackson as solo trumpeter. The accompaniments were played by Mr. Preston, who handled the venerable Town Hall organ with masterly skill. Dr. Coward conducted, and brought off his usual thrilling effects. He certainly lifts a performance of the old oratorio out of the conventional run into which so many conductors have allowed it to fall. There was a crowded audience.

On January 16 the Newcastle and District local centre of the Free Church Musicians' Union held its monthly meeting in the Connaught Hall, V.M.C.A., Blackett Street, Newcastle, when a performance of Bach's cantata 'Thou Guide of Israel' was presented to the members by the Jesmond Wesleyan Choir, under the leadership of Mr. John Heywood. The soloists were Miss Belle Fyfe and Mr. Francis Dewhurst, and Mr. R. S. Gustard was accompanist. Explanatory remarks were given by Mr. W. G. Whitaker, who has done so much, both privately and publicly, to spread a knowledge of Bach's works in the district. The chairman for the evening was Mr. F. J. Culley.

YORKSHIRE.

There is under this heading very little to chronicle beyond the usual Christmas 'Messiah' performances, which, in spite of the War, have been at least as numerous as usual, and as well attended, but presenting no novel features do not require detailed criticism. At Leeds the first concert in the New Year that was of general interest has been one given by Mr. Edward Elliott, a violinist, and Mr. Lupton Whitelock, a flautist, an annual event which is always the occasion for introducing some out-of-the-way music. This time we had two pieces of chamber music in which the trumpet has a part, Saint-Saëns's Septet (Op. 15), and d'Indy's 'Suite in the ancient style' (Op. 24), both novelties to Leeds. The former is the more effective, and the composer's *savoir-faire* is shown in his adroit treatment of the trumpet part, while the fact that he is a pianoforte virtuoso could easily be deduced from the almost excessive brilliance of the pianoforte part, which Mrs. Elliott played with delightful fluency. Mr. Mark Hemingway's highly artistic and refined trumpet playing also deserves recognition. Other interesting and pleasing pieces were Cui's five Miniature Duets for flute and violin (Op. 56) and Kronke's second Suite, 'In modern style,' for flute and pianoforte. At the Saturday Orchestral Concert on January 16 Mr. Fricker conducted Kalinnikov's G minor Symphony, and Mr. Arthur Rubinstein gave a most brilliant and artistic interpretation of the solo part in Beethoven's C minor Pianoforte concerto. Mendelssohn's 'Midsummer Night's Dream' and Elgar's 'Cockaigne' Overtures were also features of the programme.

At Bradford Mr. Midgley has been enabled, by the renewed help of some anonymous lovers of music, to resume his excellent free chamber concerts, the first of which was on January 4 and the second on January 18. At the former, Mr. Midgley (with Mr. A. E. Dunford as violinist) introduced John Ireland's powerful and most interesting Sonata in D minor, a work in serious mood, and showing not merely great technical skill but a powerful imagination. Schumann's Violin sonata in A minor, and Franck's in A, were also played. Miss Nellie Judson sang with charm of voice and style songs by MacDowell and Debussy. At the second concert we had some more native works: Mackenzie's early, but already quite masterly, Pianoforte quartet in E flat, and Frank Bridge's 'Phantasy' for Pianoforte quartet, the latter, in view of its comparative unfamiliarity, being played twice over. Messrs. Edgar Drake (violin), Thornton (viola), and Herbert Drake (violinello), joined Mr. Midgley in the instrumental works, and Miss Maggie Lister sang songs by Grieg and Schubert.

On January 15, at the Bradford Subscription Concert, the Hallé Orchestra, under Mr. Verbrugghen, was heard in Beethoven's seventh Symphony and 'Egmont' Overture, d'Indy's 'Istar' Variations, and Liszt's 'Les Préludes,' Miss Marie Hall being the soloist in three movements of Lalo's 'Symphonie Espagnole.' Mr. Verbrugghen's readings of Beethoven were distinguished by very exceptional fire and force, and the dramatic and emotional qualities of the music were brought out without a shade of exaggeration.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BRIGHTON.—The prize-giving at the Brighton School of Music took place on December 19, the prizes being distributed by Mrs. Tobias Matthay. The first holder of the new Kuhe Scholarship for pianists was announced to be James Henry Smith, of Hove. A highly satisfactory report of the work of the School was read, particular reference being made to examination successes and two scholarships held at the Royal College of Music by former pupils of the School.

DOVER.—On December 19 a vocal and instrumental concert, organized by Mr. H. J. Taylor, the borough organist, was given at the Town Hall, the artists being Miss Curtois, Miss Avis Thorpe, Miss Kathleen Downs, and Mr. E. W. Barclay (vocalists), Mr. R. B. Freeman (violin), Miss May Cooper (violinello), Miss Ethel Spain (pianoforte), and Mr. Taylor (organ). The proceeds were devoted to the assistance of Mr. Taylor's series of Camp Entertainments.

HOBART (TASMANIA).—The Orpheus Club opened its season on November 2 with a successful concert given under the direction of Mr. P. Planche-Plummer. The choir sang the chorus 'Comrades, rise,' from Gaul's 'Israel,' T. Koschat's 'The lovers,' Cooke's 'Strike the lyre,' Kreutzer's 'The chapel,' Walford Davies's 'Hymn before action,' and other pieces, and songs, duets and recitations, completed the programme.

MELBOURNE.—An excellent programme was chosen for the concert of the Philharmonic Society on November 25. Parry's 'Blest Pair of Sirens,' three Madrigals, Coleridge-Taylor's 'The lee shore,' Bantock's 'On Himalay' and 'Awake, awake,' and Elgar's 'The snow' and 'Fly, singing bird,' were given by the choir under the direction of Mr. Alberto Zelman. Enrico Bossi's Organ concerto in A minor was played by Mr. W. F. G. Steele, and the orchestra played Nicolai's Overture 'The merry wives of Windsor,' Hamish MacCunn's Overture 'The land of the mountain and the flood,' and the Introduction to Act 5 from Reinecke's 'King Manfred.'

NEVIS (B.W.I.).—A concert in aid of the Belgian Relief Fund was given at St. Paul's Schoolroom on December 17. The programme consisted of orchestral, vocal, and dramatic items, and some patriotic tableaux.

NORWICH DISTRICT.—On January 13, 14, and 20, the Coltishall and Horstead Musical Society gave three performances of Bach's 'Christmas Oratorio' (parts 4, 5, and 6) at Coltishall Church, St. John's Maddermarket Church, Norwich, and Horstead Church respectively. The Rev. V. N. Gilbert conducted, Mr. G. Percival Griffiths was at the organ, and the solo vocalists were Miss Muriel Little, Miss Leonora Blofield, Mr. Francis Buckley, and Mr. Walter Ivey.

READING.—An excellent chamber concert was given at the Town Hall on January 16 by Miss Stella Fife (violinello), Miss Katherine Eggar (pianoforte), and Mr. D. Byndon-Ayres (vocalist). The Violoncello concerto of Saint-Saëns, a set of Variations for pianoforte by Glazounov, three Elizabethan Pastoral songs by Dr. A. H. Brewer, and 'Dance songs' by Bruneau were the chief features of an interesting programme.

WOKINGHAM.—A successful patriotic concert was given at the Drill Hall on January 11 by the Wokingham Choral Society assisted by members of the Wokingham Philharmonic Society and choirboys from All Saints' Church. Under the able direction of Mr. H. Roscoe-Eady the choir did good service in Bridge's choral ballad 'The flag of England,' which proved popular with both singers and audience. The vocalists were Miss Lilian Stiles-Allen, Mr. F. Major, and Master J. Liddiard, and solos were given by Mr. O. C. Hume (violin), and Miss M. Barry (pianoforte).

Miscellaneous.

The War Emergency Entertainments organized by Mr. Isidore de Lara are proving both useful and successful. A special matinée was given at the Haymarket Theatre on December 18, and other concerts have taken place at Claridge's and Steinway Hall. The primary object of the venture is to provide work for British artists who have suffered owing to the War.

All who are interested in the career of the late Learmont Drysdale, the Edinburgh composer, who died in 1909 at the age of forty-two, will find abundant information in the *Dunedin Magazine* for November, 1914 (the Edina Publishing Company, Edinburgh). A complete list of his works is included.

At the Royal Society of Arts on January 6 and 13 Mr. Plunket Greene gave two lectures for juveniles on 'How to sing a song.' He adapted for younger intelligences much of the admirable advice and teaching set out in his original course of lectures, reported in the *Musical Times* for December, 1910. As usual he forcibly illustrated his ideas by explaining, and giving his own interpretation of, some well-chosen songs.

Mr. Clifford Higgin, the Blackpool choral conductor, who left England recently to become organist of Brant Avenue Methodist Church, Brantford, Ontario, has been appointed conductor of the Schubert Choir, which has a membership of about 130.

The able critic of the *Glasgow Herald*, in a favourable criticism of a performance of Mr. Hamilton Harty's 'Comedy Overture,' says that the composer is one of the many refutations of the charge that the British public is in a conspiracy against the British musician.

Mr. Josef Denyn, the well-known carillonneur of Malines, has been the guest of Mr. W. W. Starmer at Tunbridge Wells, and has given carillon recitals at Bournville and Loughborough.

Report speaks well of the series of patriotic concerts in progress at the Crystal Palace under Mr. W. W. Hedgcock's direction, and at Kingsway Hall under the direction of Mr. Frank Idle.

A delightful children's play, 'The Cockyolli bird,' has had a successful short season at the Little Theatre. The author is Mr. Percy Dearmer, and the music was written by Mr. Martin Shaw.

Master Jack Beaver, a pupil of the Metropolitan Academy of Music, Forest Gate, has won the L.R.A.M. diploma (Class A, for pianoforte playing and teaching) at the age of fourteen.

High-class concerts, at which only the best classical music is to be given, are being organized in the East End of London by Mrs. Maud Mann (Miss Maud McCarthy).

The *Yorkshire Post* recently praised the vocalisation of Miss Lilian Stiles-Allen in the 'hornpipe air "Rejoice greatly"' ('Messiah').

Mr. H. T. Cart de Lafontaine has relinquished holy orders and will no longer use the title of 'Reverend.'

Answers to Correspondents.

CONDUCTOR.—Unless you can get a few really proficient viola, violoncello, and double-bass players, you cannot perhaps afford to dispense with pianoforte assistance, however brilliant your violinists may be. But if you can get this support, do without the pianoforte, as it spoils the *ensemble* tone. Two horns can be wonderfully useful for the middle of the harmony. If you can run to another wind-instrument, have a clarinet. Since you have such 'swell' solo violinists, get two of them to play a Bach concerto for two violins and string orchestra.

ELLIS.—Your memory serves you correctly. After some considerable search we have discovered (*Musical Times*, January, 1908, p. 32) that the first performance of Bach's B minor Mass in Scotland was given on December 16, 1907, by the Edinburgh (now Royal) Choral Union.

FIFE.—Your letter does not merit serious consideration. Any village organist or music-teacher would disabuse you of your mistaken ideas in a few minutes. Incidentally you refer to Melba, the great prima donna, as Melsa (a well-known violinist).

L. K.—The phrase you quote is from a Canon for three voices by Martini, published in Messrs. Boosey's 'Golden treasury of song,' vol. iii.

L. L.—Start at about ♩ = 96; for the second subject use *rubato* rather than a slower pace.

CONTENTS.

Some Reflections of an English Critic. By F. Gilbert Webb	...	...	...	...	...
Reflections refracted: A reply to 'A Native Composer.' By 'A Critic'	...	...	...	...	...
The Question of the Birmingham Festival. By Ernest Newman	...	...	...	...	...
Acting in Opera. By F. Bonavia	...	...	...	...	...
Occasional Notes	...	...	...	...	...
Large and Small Orchestras. By Nicholas Gatty	...	...	...	...	...
The Composer of the Russian National Anthem. By M. Montagu-Nathan	...	...	...	...	...
Illustrations of the History of Music Printing in the Library of Mr. Alfred H. Littleton. By Jeffrey Pulver	...	...	...	...	...
The Copyright Act, 1911	...	...	...	...	...
Church and Organ Music	...	...	...	...	...
The Compleat Organist. By Harvey Grace (<i>continued</i>)	...	...	...	...	...
The Organ in the Centenary Hall, Breslau. By Ernest E. Adcock (<i>Illustrated</i>)	...	...	...	...	...
Reviews	...	...	...	...	...
Correspondence	...	...	...	...	...
Obituary	...	...	...	...	...
The Music in War-time Committee	...	...	...	...	...
Why all Chin-rests should be Abolished. By Arthur Hartmann	...	...	...	...	...
Opera at Blackpool	...	...	...	...	...
'The Immortal Hour' at Bournemouth. By Hamilton Law	...	...	...	...	...
The Bristol Madrigal Society	...	...	...	...	...
London Concerts	...	...	...	...	...
Suburban Concerts	...	...	...	...	...
Music in the Provinces	...	...	...	...	...
Country and Colonial News	...	...	...	...	...
Miscellaneous	...	...	...	...	...
Answers to Correspondents	...	...	...	...	...

MUSIC:

'Go where glory waits thee.' Irish Melody. Arranged as a Four-part Song by JOHN E. WEST

TWO Extra Supplements are given with this number:

1. *Benedicite, omnia Opera.* Arranged to Chorus by J. Stainer, J. Turle, and H. S. Irons.
2. *Competition Festival Record.*

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS

Two Lines	..	..	..	..	..	£ 2 6
Three Lines	..	..	..	..	..	0 3 0
For every additional Line	..	..	..	..	..	0 0 10
One inch (displayed)	..	..	..	..	..	0 10 0
Half a Column	..	..	..	..	..	2 0 0
A Column	..	..	..	..	..	4 0 0
A Page	..	..	..	..	..	7 10 0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

SPECIAL NOTICE.

To ensure insertion in their proper positions. Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

FRIDAY, FEBRUARY 19. (FIRST POST)

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

A. H.—"A Song of a Boat." Song. 1s. 6d.

ARNOLD, G. B.—Russian National Hymn with Variations. For Organ. Edited by W. CARY BLISS 1s.

BALFOUR, H. L.—"Good Mister Soldier Man." Two-part or Unison Song. 2d.

BARKER, JOHN.—In Time of War ("Lord Almighty! God of Battles!"). Hymn and Tune. 1d.

BIRKBECK, W. J.—Prayer for Russian Church and Nation. (Kieff Chant.) Adapted and Translated. 1d.

BROOKE, MRS. A. AMY.—Two Songs: "Gallant Belgium" and "Now step along, you Khaki boys." 1s.

BROOKS, F.—The Church Service. A collection of B Introits and Vestry Prayers, Kyries, Offertory Sentences, &c., 1s.

CASSON, J. H.—The "Dreadnought" Hymn of H.M. Royal Navy ("Nought shall we dread"). 1d.

CRAMER, J. B.—Fifty-six Selected Studies. Edited by FRANKLIN TAYLOR. (Edition Novello, No. 16.) Complete 4s. Or in Five Books (Edition Novello, Nos. 16A, 16B, 16C, 16D, 16E). 1s. each.

CRAWFORD, SIR HOMEWOOD.—"O Saviour precious Saviour." Hymn and Tune "Homewood." 1d.

CZERNY, C.—School of Velocity (Op. 299). Thirty Select-d Studies. Edited and Fingered by FRANKLIN TAYLOR. (Edition Novello, No. 18.) Complete 2s. 6d. Or in Three Books (Edition Novello, Nos. 18A, 18B, 18C) 1s. each.

ELDER, C. L.—Magnificat and Nunc Dimittis in G. 4d.

FANING, EATON.—"Our Island Home." (Four-part Song.) 1st Violin, 3d.; 2nd Violin, 3d.; Viola, 3d.; Violoncello and Basso, 3d.

FRIEDLANDER, A. M.—"I lift up mine eyes" (Psalm 121) and "May God be gracious unto us" (Psalm 67). Anthems, with Hebrew and English words. 1s.

GOODEVE, MRS. ARTHUR.—"Keep those we love in safety." Hymn for use in time of war. In E flat. 1d.

HOLBROOKE, JOSEPH.—"Ponterwyn." A Drama. Arranged for Pianoforte Solo. 2s.

HOLT, G. E.—Chants, Hymn Tunes, and Kyrie Eleison. 20 cents.

IRELAND, JOHN.—Magnificat and Nunc Dimittis in F. (No. 916, Novello's Parish Choir Book.) 3d.

KING, OLIVER.—Tone Poems (Original Compositions for the Organ, No. 38. New Series.) 2s.

LATIN ORGANIST, THE.—Edited by S. GREGORY OULD. Book II. 1s. 6d.

LEMON, LAURA G.—"Where are the boys who'll fight for dear old England." Marching Song. 1s. 6d.

LUNN, H.—Hymns and Litanies for use during the war. Words by Rev. F. LE N. BOWER. 4d. Words only, 5s. per 100.

MACCUNN, HAMISH.—Romance in G. For Violin and Pianoforte. 2s.

MARSHALL, C. S.—"They that go down to the sea in ships." Anthem. 3d.

MARTIN, G. C.—"Darkness of Night." Vesper Hymn for time of war. Words only, 1s. 6d. per 100 net.

NORRIS-ELYE, L. C. R.—An Empire Song. For Soli and Chorus. 6d.

RAWKINS, S. A.—"The Lord is my Shepherd" (Psalm 23). For Voices and Organ. 3d.

RICHARDSON, E. W.—"Oh, happy band of pilgrims." Hymn and Tune "Pilgrims." 1d.

DURING THE LAST MONTH—(continued).

RUSSELL, LADY AGATHA.—"Father of our Country." Hymn and Tune. 3d. Words only, 1s. 6d. per 100.

SALMON, H. J.—"Brightly gleams our banner." Hymn and Tune. 1d.

SAVILLE, JEREMIAH.—"Here's a health unto His Majesty." Melody arranged for Mixed Voices by S. GREGORY OULD. (No. 1312, Novello's Part-Song Book.) 2d.

SCHOOL MUSIC REVIEW.—No. 272 contains the following music in both Notations:—"From Oberon in Fairy Land." Unison Song. 16th century Tune.—Soldiers' Chorus ("Il Trovatore"). Unison Song. VERDI. Separately, 1½d.

SCHOOL SONGS.—Edited by W. G. McNAUGHT. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). B. Voice Parts only, in Tonic Sol-fa Notation. Book 196. Six Action Songs by various A. B. Composers 1s. —

SEVENTEENTH CENTURY SONGS.—Edited, and the accompaniments added by SIR FREDERICK BRIDGE. 2s. 6d.

SIMS, A. E.—Young Worshippers' Hymn. Words only, 1s. per 100.

TONIC SOL-FA PUBLICATIONS:

MAUNDER, J. H.—Communion Service in D. 6d.

TONIC SOL-FA SERIES.—Edited by W. G. McNAUGHT:

No. 2214. An Empire Song. Four-part Song. A C. MACKENZIE ... 2d.

" 2215. "O Thou that hearest prayer." Anthem for Lent or general use. R. WALKER ROBSON ... 1½d.

" 2216. "How sleep the brave." Glee for S.A.T.B. DR. COOKE ... 1d.

" 2217. "Whither?" Trio for S.S.A. HAMISH MACCUNN ... 1½d.

VERDI, G.—"Il Trovatore" Concert Edition, arranged by EMIL KREUZ. 1st Violin, 4s.; 2nd Violin, 4s.; Viola, 3s. 6d.; Violoncello, 3s. 6d.; Basso, 3s. 6d.

WEST, JOHN E.—"Go where glory waits thee." Irish Melody, arranged as a Four-part Song. (No. 864, *The Musical Times*.) 1½d.

WILLIAMS, C. LEE.—A Prayer ("Lord, in our stress, hear us we pray"). 2d.

WHITE, R. T.—"The Composition of Simple Melodies." (No. 10, Novello's Elementary Music Manuals. Edited by W. G. McNAUGHT.) 1s. 6d.

PUBLISHED FOR
THE H. W. GRAY CO., NEW YORK.

CONANT, J. W.—Magnificat and Nunc Dimittis in E flat. 15 cents (6d.).

CONVERSE, F. S.—"Chant of the River Spirits." For Men's Voices. 12 cents (4d.).

DE LAMARTER, E.—"God is our Refuge." Festival Anthem. 15 cents (6d.).

GOEPP, P. H.—"Lullaby." For Violin and Pianoforte. 2s.

HALLETT, P. S.—Benedicite, omnia Opera. In E flat. 10 cents (3d.).

WILLAN, HEALEY.—"England, my England." Chorus for S.A.T.B.

ORGANIST AND CHOIRMASTER WANTED immediately for St. Barnabas', Clapham Common. Churchman. Communicant. £60. Congregational Service. Apply, with three testimonials, Vicar, St. Barnabas' Vicarage, Lavender Gardens Clapham Common, S.W.

THE LATIN ORGANIST

EDITED BY

SAMUEL GREGORY OULD.

BOOK I.

No.	CONTENTS.	
1.	Prelude on "Veni, Creator Spiritus"	J. S. Bach
2.	Prelude on "Angelus ad Virginem"	Alfred Hollins
3.	Voluntary on "Orbis Factor"	S. G. Ould
4.	Eight Verses in the Church Modes (1st Set)	S. G. Ould
5.	Eight Verses in the Church Modes (2nd Set)	S. G. Ould
6.	Prelude on "Asperges me"	William Sewell
7.	Prelude on "Asperges me"	William Sewell
8.	Postlude on "Cum iubilo"	William Sewell

BOOK II. (JUST PUBLISHED).

No.	CONTENTS.	
1.	Prelude on "Tonus Peregrinus"	J. S. Bach
2.	Prelude on "Et in terra pax"	Georg Böhm
3.	Meditation on "Pange lingua"	F. E. Gladstone
4.	Solemn Fughetta on "Credo in unum Deum"	C. W. Pearce
5.	Processional Verses on "Pange lingua":—	
(a)	Molto Moderato	William Sewell
(b)	Andante piacevole	William Sewell
(c)	Allegro ma non troppo	William Sewell
(d)	Larghetto	William Sewell
(e)	Pomposo e non troppo allegro	William Sewell

Price One Shilling and Sixpence each Book, Net.

London: NOVELLO AND COMPANY, Limited

ORIGINAL COMPOSITIONS

FOR THE

ORGAN.

(New Series.)

No.			s.	d.
1.	Seven Chorale Preludes	C. H. H. Parry	3	6
2.	Prelude in C	W. Wolstenholme	1	6
3.	Festival Prelude on "Ein Feste Burg"	W. Faulkes	1	6
4.	Meditation	W. Faulkes	1	6
5.	Postludium	W. Faulkes	1	6
6.	Jour de Noces	J. Stuart Archer	1	0
7.	Cantilène	R. G. Hailing	1	0
8.	Its Missa Est .. (Edited by John E. West) ..	J. Lemmens	1	6
9.	Triumphal March (Edited by John E. West) ..	J. Lemmens	1	6
10.	Fanfare .. (Edited by John E. West) ..	J. Lemmens	1	0
11.	Cantabile .. (Edited by John E. West) ..	J. Lemmens	1	6
12.	Finale .. (Edited by John E. West) ..	J. Lemmens	1	6
13.	A Fantasy	C. Edgar Ford	1	6
14.	Intermezzo (A Marriage Souvenir)	W. Wolstenholme	1	6
15.	Legend	Harvey Grace	1	6
16.	Meditation	Alfred Hollins	1	0
17.	Barcarolle	A. W. Pollitt	1	0
18.	Cantique	Edward Elgar	1	6
19.	Prelude and Fugue in C (Edited by John E. West) ..	J. L. Krebs	2	0
20.	Epilogue	W. Wolstenholme	1	6
21.	Suite Ancienne	F. W. Holloway	2	6
22.	Fantasia and Fugue	C. H. H. Parry	2	0
23.	Voluntary	W. G. Alcock	1	0
24.	Impromptu	W. G. Alcock	1	0
25.	Legend	W. G. Alcock	1	0
26.	Intermezzo	J. Stuart Archer	1	6
27.	Twelve Miniatures	H. M. Higgs	3	0
28.	Toccata	W. G. Alcock	1	6
29.	Romance in A flat	H. Sandiford Turner	1	0
30.	Nocturne	Thomas F. Dunhill	1	0
31.	Festal Prelude	Thomas F. Dunhill	1	6
32.	Caprice de Concert	J. Stuart Archer	2	0
33.	Romance	H. R. Woledge	1	0
34.	Prelude in G minor	W. S. Vale	1	0
35.	Romanza	Alfred Hollins	1	6
36.	Festal Prelude	Alec Rowley	2	0
37.	Romance with Variations	J. Stuart Archer	2	0
38.	Tone-Poem	Oliver King	2	0

(To be continued.)

London: NOVELLO AND COMPANY, Limited.

S. T. ANDREW'S, HOLBORN.—There is a VACANCY in the Choir for an ALTO VOICE. Must be communicant. Good Reader, and Soloist. Cathedral Services. Salary £20 per annum. Applications (with copies of Three Testimonials), to be sent to Mr. F. G. M. Ogbourne, Organist and Choirmaster, Ormond Chambers, 28, Great Ormond Street, Holborn, W.C.

ENGLISH LYRICS

SET TO MUSIC BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS AND SIXPENCE EACH SET.

FIRST SET.

*1.	My true love hath my heart	Sir Philip Sidney
2.	Good-night	Shakespeare
3.	Where shall the lover rest	Shakespeare
4.	Willow, Willow, Willow	Shakespeare

SECOND SET.

1.	O mistress mine	Shakespeare
2.	Take, O take those lips away	Shakespeare
3.	No longer mourn for me	Shakespeare
4.	Blow, blow, thou winter wind	Shakespeare
5.	When icicles hang by the wall	Shakespeare

THIRD SET.

*1.	To Lucasta, on going to the wars	Loveles
2.	If thou would'st ease thine heart	Loveles
*3.	To Althea, from prison	Loveles
4.	Why so pale and wan	Suckling
5.	Through the ivory gate	Julian Sturgis
*6.	Of all the torments	William Walsby

FOURTH SET.

*1.	Thine eyes still shined for me	Emerson
*2.	When lovers meet again	Langdon Elwyn Mitchell
*3.	When we two parted	Byron
4.	Weep you no more	Assol
5.	There be none of Beauty's daughters	Byron
6.	Bright star	Keats

FIFTH SET.

*1.	A stray nymph of Dian	Julian Sturgis
2.	Proud Maisie	Sexton
*3.	Crabbed age and youth	Shakespeare
4.	Lay a garland on my hearse	Beaumont and Fletcher
5.	Love and laughter	Arthur Butler
6.	A girl to her glass	Julian Sturgis
7.	A Lullaby	E. O. Jones

SIXTH SET.

*1.	When comes my Gwen	E. O. Jones
*2.	And yet I love her till I die	Ann
*3.	Love is a babe	Ann
4.	A lover's garland	Alfred P. Goss
5.	At the hour the long day ends	Alfred P. Goss
6.	Under the greenwood tree	Shakespeare

SEVENTH SET.

1.	On a time the amorous Silvy	Ann
2.	Follow a shadow	Ben Jonson
3.	Ye little birds that sit and sing	Thomas Heywood
4.	O never say that I was false of heart	Shakespeare
5.	Julia	Henri
6.	Sleep	Julian Sturgis

EIGHTH SET.

1.	Whence	Julian Sturgis
2.	Nightfall in winter	Langdon Elwyn Mitchell
3.	Marian	George Meredith
4.	Dirge in woods	George Meredith
5.	Looking backward	Julian Sturgis
6.	Grapes	Julian Sturgis

NINTH SET.

1.	Three aspects	Mary E. Coleridge
2.	A fairy town (St. Andrews)	Mary E. Coleridge
3.	The witches' wood	Mary E. Coleridge
4.	Whether I live	Mary E. Coleridge
5.	Armida's garden	Mary E. Coleridge
6.	The maiden	Mary E. Coleridge
7.	There	Mary E. Coleridge

The Songs marked * may be had separately, price 1s. 6d. each.

LONDON: NOVELLO AND COMPANY, Limited.

MUSIC FOR LENT.

THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. Edited by EDWARD ELGAR and JOHN ARNOLD. 2s. 6d.; paper boards, 3s. 6d. Vocal Parts, 1s. each. Tonic Sol-fa, 1s. Words only, 15s. per 100.

THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. 2s.; paper boards, 2s. 6d. Choruses only, Tonic Sol-fa, 1s. Words only, 15s. per 100.

THE PASSION OF OUR LORD. (According to St. Matthew.) J. S. BACH. Abridged, as used at St. Paul's Cathedral, Octavo, 1s. 6d. Book of Words, with Music to the Chorales, 6d. Words only, 10s. per 100.

THE PASSION OF OUR LORD. (According to St. John.) J. S. BACH. 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s.

THE PASSION OF CHRIST. G. F. HANDEL. 3s.; paper boards, 3s. 6d.; cloth, gilt, 5s. Abridged edition for Church use, 1s. Words only, 10s. per 100.

THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) J. HAYDN. 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of Our Saviour on the Cross.) CH. GOUNOD. 1s.

THE PASSION OF OUR LORD ("Der Tod Jesu.") C. H. GRAUN. 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s. Choruses only, 1s.

THE PASSION OF OUR LORD. H. SCHÜTZ. 1s.

PASSION MUSIC (from the Oratorio "St. Peter"). By SIR JULIUS BENEDICT. 1s. 6d.

OUT OF DARKNESS. (Psalm cxxx.) For Soli, Chorus, and Orchestra. GEORG HENSCHEL (Op. 30). 2s. 6d.

OUT OF DARKNESS (De Profundis). (Psalm cxxx.) For Soli, Chorus, and Orchestra. Composed by CH. GOUNOD. English or Latin words. 1s.

ZION'S WAYS DO LANGUAGE. Soprano Solo and Chorus, from "Gallia" (Motet). CH. GOUNOD. 1s.

MISERERE MEI, DEUS, &c., as sung at St. Paul's Cathedral, preceding Bach's Passion on Tuesday in Holy Week. Arranged by J. STAINER. 3d. Tonic Sol-fa, 3d.

MISERERE MEI, DEUS. The Music composed by J. BARNEY. 3d.

MISERERE MEI, DEUS. Set to the well-known Ancient Chant, as arranged and harmonised by VINCENT NOVELLO. Price 2d.; Dittos, Latin words, 3d.

MISERERE MEI, DEUS. (Chant Setting.) The Music composed by EDGAR PETTMAN. Price 1s. 6d.

MISERERE MEI, DEUS. The Music composed by GREGORIO ALLEGRI. As used at St. Paul's Cathedral, Lenten Services. Edited by GEORGE C. MARTIN. 4d.

MISERERE MEI, DEUS. The Music composed by G. P. DA PALESTRINA. Edited by W. BARCLAY SQUIRE. Latin and English words. 4d.

MISERERE MEI, DEUS, in F. The music composed by F. E. GLADSTONE. Latin words, 3d.

MISERERE MEI, DEUS, in F sharp minor. The music composed by F. E. GLADSTONE. Latin words, 6d.

MISERERE MEI, DEUS. A simple Unison Arrangement with Organ Accompaniment, 1d.

*Orchestral Parts of the works marked * can be had.*

THE STORY OF THE CROSS

FOR VOICES AND ORGAN

With Short Interludes, giving opportunity for Meditation.

THE VOYS. E. MONRO

SET TO MUSIC BY

BUTTON, H. ELLIOTT	2d.
FOSTER, MYLES B. (Sol-fa, 1s. 6d.)	3d.
ROBERTS, J. VARLEY (Sol-fa, 1s. 6d.)	3d.
SOMERVILLE, ARTHUR (Sol-fa, 1s. 6d.)	3d.
STAINER, J. (Sol-fa, 1s. 6d.)	3d.

Words only, 1s. 6d. per 100.

Large Type Edition, 2s. 6d. per 100.

THE REPROACHES

SET TO MUSIC BY

EVANS, REV. J. B.	3d.
GOUNOD, CH.	2d.
PALESTRINA (together with the proper plain-chant melodies)	4d.
Edited by W. S. Vale	3d.
WILLAN, HEALEY (Double Choir) (unaccompanied)	3d.

THE BENEDICTITE

SET TO MUSIC BY

THE FOLLOWING COMPOSERS.

BAIRSTOW, E. C. (on the plan of the Paragraph Psalter)	3d.
BENNETT, GEORGE J. (in E flat)	1s. 6d.
BENNETT, GEORGE J. (in G)	1s. 6d.
BENNETT, GEORGE J. (in D, Unison)	3d.
BEST, W. T. (in C). (Sol-fa, 1s. 6d.)	3d.
BLAIR, HUGH (in G)	1s. 6d.
BRIDGE, J. F. JAMES TURLE, and Dr. HAVES	1s. 6d.
BUTTON, H. ELLIOTT (in D)	1s. 6d.
C. H. B.	1s. 6d.
COBB, G. F. (in G)	2d.
ELLIOTT, J. W. (in G)	1s. 6d.
ELLIOTT, J. W. (in G)	2d.
ELLIOTT, J. W. (in G)	4d.
ELLIOTT, M. B. (in G)	1s. 6d.
ELLIOTT, R. E. (in G)	2d.
EYRE, ALFRED J. (in E flat)	1s. 6d.
EYRE, ALFRED J. (No. 2, in F)	2d.
FOSTER, MYLES B. (in F, Chant Form)	4d.
FROST, PERCY H. (in D)	2d.
GADSBY, HENRY (in G, Chant Form)	1s. 6d.
GALE, C. R. (in D)	1s. 6d.
GLADSTONE, F. E. (in C, Chant Form)	1s. 6d.
GLADSTONE, F. E. (in G, Unison)	1s. 6d.
GODFREY, A. E. (in C)	3d.
GODFREY, A. E. (No. 2, in G)	3d.
HERVEY, F. A. J. (in A flat, Chant Form)	1s. 6d.
HUGHES, W. (in E flat)	1s. 6d.
ILIFFE, FREDERICK (No. 1, in E flat, Chant Form)	1s. 6d.
LEMARE, E. H. (in B flat)	3d.
LLOYD, C. HARFORD (in E flat, Chant Form)	2d.
LUCAS, P. T. (in A flat, shortened form)	1s. 6d.
MACPHERSON, CHARLES (in F, rhythmic setting)	4d.
MARTIN, G. C. (No. 1, in F; No. 2, in E flat; No. 3, in G) each	4d.
MATTHEWS, T. R. (in E flat)	1s. 6d.
MERBECKE (arranged by GEORGE C. MARTIN)	2d.
MILLER, C. E. (second setting) (in G, Chant Form)	2d.
PETTMAN, EDGAR (No. 1, in C; No. 2, set to Double Chants)	2d.
PETTMAN, EDGAR (in E flat)	1s. 6d.
PULLEIN, J. (in E flat)	1s. 6d.
ROBERTS, J. VARLEY (in B flat)	4d.
SLATER, W. (in F)	1s. 6d.
SMITH, BOYTON (in A)	1s. 6d.
SMITH, CHAS. W. (in C). S.A.T.T.B., also simplified for S.A.T.B.	2d.
STAINER, J., and B. BLAXLAND (in F, Chant Form)	1s. 6d.
STAINER, J., R. DE LACY, A. GIBBS, and F. CHAMPERNS	1s. 6d.
STAINER, J., W. WINN, and F. WALKER	1s. 6d.
Ditto. (Welsh words). (Sol-fa, 1d.)	1s. 6d.
STAINER, TURLE, and IRONS	2d.
STAINER, J. (in D, Chant Form)	1s. 6d.
STEWART, C. HYLTON (on the plan of the Paragraph Psalter)	3d.
BARNEY, J.	3d.
FOSTER, JOHN	3d.
SMITH, MONTEM (two settings)	1s. 6d.
TURLE, J. (two settings)	2d.
WICKES, C. A. (two settings)	2d.
TOZER, FERRIS (in G)	2d.
TOZER, FERRIS (in A). Short and simple	2d.
WEST, JOHN E. (in G)	4d.
WEST, JOHN E. (in C)	1s. 6d.
WESTBURY, G. H. (in C)	1s. 6d.
WILLAN, HEALEY (in D). Shortened Form	1s. 6d.
WOOD, W. G. (in D)	1s. 6d.
WRIGLEY, G. F. (in G, Quadruple Chant)	1s. 6d.

ANTHEMS IN THE LUTE SERIES.

121 Give sentence with me, O God	F. Lewis Thomas	3d.
*38 Hear me, O Lord	W. H. Dixon	3d.
*197 Hear me when I call	A. W. Marchant	3d.
*13 Hear, O Lord	Michael Watson	3d.
103 Just as I am	Ferris Tozer	3d.
110 Like as the hart; O send out Thy Light	C. Lochane	3d.
27 Oh most Merciful	J. F. Bridge	3d.
67b O Lord, rebuke me not	Gaynor Simpson	1s. 6d.
200 O Saving Victim	J. Lionel Bennett	3d.
113 Out of the deep have I called	Hamilton Clarke	3d.
145 Ponder my words, O Lord	Norman Hatfield	3d.
196 Remember not, Lord	J. M. Bentley	3d.
67a Rend your heart	W. H. Dixon	1s. 6d.
*2 Seek ye the Lord	J. F. Bridge	3d.
*77 There is a green hill	Fred. H. Burstall	2d.
165 Turn Thee, O Lord	Norman Hatfield	3d.
206 Turn Thy face from my sins	Cuthbert Harris	3d.

Those marked thus * are also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S ANTHEMS FOR LENT.

*All ye who seek for sure relief	H. M. Higgs	3d.	Let us come boldly	C. H. Lloyd	1st.
All ye who weep	Ch. Gounod	3d.	Like as the hart	T. Adams and J. H. Clark	each
And Jacob was left alone	J. Stainer	6d.	*Like as the hart	V. Novello	1st.
And Jesus entered into the Temple	H. W. Davies	4d.	Lord, for Thy tender mercies' sake	*R. Farrant, G. R. Vicars, &c.	each
*Art thou weary	C. H. Lloyd	6d.	Lord, how are they increased	W. Kent	1st.
*As pants the hart	Spohr	14d.	Lord, how long wilt Thou forget me	Mendelssohn	1st.
At Thy feet in adoration	Anton Dvorák	3d.	Lord, I call upon Thee	Ouseley, West, and Cully	each
Behold, I come quickly	J. Atkins	2d.	Lord, on our offences	Mendelssohn	1st.
Behold, two blind men	J. Stainer	3d.	Lord, teach us to number our days (A.A.T.T.B.B.)	C. H. Lloyd	1st.
Be merciful unto me	E. A. Sydenham	3d.	Lord, Thou hast searched	A. Whiting	1st.
Be not Thou far from me, O God	F. W. Hind	14d.	Lord, what is man	W. Boyce	1st.
Blessed are they that mourn	A. W. Batson	3d.	Make me a clean heart	J. Barnby and A. W. Batson	each
*Bow down Thine ear	Attwood and Beale	each	Mine eyes look unto Thee, O Lord God	H. Baker	1st.
*Bow Thine ear, O Lord	W. Byrd	3d.	My God, I love Thee	G. J. Bennett	1st.
*By Babylon's wave	Ch. Gounod	2d.	My God, look upon me	J. L. Hopkins	1st.
By the waters of Babylon	Boyce and H. Clarke	each	*My God, look upon me	J. Reynolds	1st.
By the waters of Babylon	Higgs and Coleridge-Taylor	each	My soul is weary	J. C. Beckwith	1st.
By Thy glorious Death	Anton Dvorák	4d.	O all ye that pass by	Victoria	1st.
*Call to remembrance	R. Farrant	14d.	O bountiful Jesu	J. Stainer	1st.
Cast me not away	C. Lee Williams	3d.	O God, Thou hast cast us out	J. Purcell	1st.
*Cast thy burden upon the Lord	Mendelssohn	14d.	O God, Whose nature	A. Gray and *S. S. Wesley	each
*Come, and let us return (Two-part Anthem)	G. A. Macfarren	2d.	O have mercy	H. Leslie	1st.
*Come, and let us return	J. Goss and W. Jackson	each	*O harken Thou	A. Sullivan	1st.
*Come, let us worship	Paestrina	14d.	O Jesu! Victim blest	J. B. Powell	1st.
*Come now, and let us reason together	R. Briant	14d.	*O Lamb of God	J. Barnby	1st.
*Come now, let us reason together	H. W. Waring	4d.	O Lamb of God	G. E. Lake	1st.
*Come unto Him	Ch. Gounod	3d.	*O Lord, correct me	J. Coward	1st.
*Come unto Him	Henry Leslie	3d.	O Lord, give ear	W. H. Cummings	1st.
*Come unto Me	Bach, Couldrey, and Elvey	each	O Lord God, Thou strength	J. Goss	1st.
*Come unto Me	H. Hiles	2d.	O Lord, look down	J. Ridsdill	1st.
*Come unto Me	M. Kingston and J. S. Smith	each	*O Lord, my God	C. Malan and S. S. Wesley	each
*Come, ye sin-defiled and weary	J. Stainer	2d.	O Lord, my God	C. Lee Williams	1st.
*Comfort, O Lord	W. Croft	14d.	O Lord, rebuke me not	H. Lohse	1st.
Comfort the soul of Thy servant (A.T.T.B.)	John E. West	4d.	O most merciful	J. W. Elliott	1st.
Create in me a clean heart	Percy J. Fry	3d.	O saving Victim	W. A. C. Cruickshank and Rossini	each
Daughters of Jerusalem	G. J. Elvey	14d.	*O saving Victim	J. Stainer	1st.
Daughters of Jerusalem	H. J. King	3d.	*O saving Victim	B. Tours and *F. Koenig	each
Enter not into judgment	Attwood	14d.	*O Saviour of the world	G. S. Jekyll	1st.
Flee from evil	W. J. Clarke	3d.	*O Saviour of the world (A.T.T.B.)	Harold Moore	1st.
For our offences	Mendelssohn	14d.	O Saviour of the world	J. V. Roberts	1st.
Forsake me not, O Lord, my God	Goss	4d.	Out of the deep	F. E. Gladstone and G. C. Martin	each
Give ear, O Lord	C. Oberthur	14d.	Out of the deep	Mozart	1st.
*Give ear, O Lord	T. M. Pattison	2d.	Out of the deep	H. W. Davies and J. Naylor	each
Give ear, O Shepherd of Israel	A. Whiting	3d.	*O ye that love the Lord	S. Coleridge-Taylor	1st.
Give ear unto my prayer	J. Arcadelt	14d.	O ye that love the Lord	F. A. W. Docker and G. J. Elvey	each
*God's Peace is peace eternal	Grieg	3d.	O ye that love the Lord	J. W. Elliott	1st.
*God so loved the world	Goss, Kingston, and Stainer	each	O ye that love the Lord	H. W. Waring	1st.
*God so loved the world	Harold Moore and J. V. Roberts	each	Ponder my words, O Lord	A. D. Cully	1st.
Grant, we beseech Thee	J. Booth	14d.	Put me not to rebuke, O Lord	W. Croft	1st.
Grant, we beseech Thee	M. Elvey	2d.	*Remember not, Lord	H. Purcell	1st.
Grant, we beseech Thee	J. V. Roberts	3d.	*Remember now Thy Creator	C. Stegall	1st.
Have mercy upon me, O God	J. Goss	4d.	Remember, O Lord	T. A. Walmisley	1st.
Have mercy upon me, O God	J. Barnby	2d.	*Render your heart	J. B. Calkin	1st.
Have mercy upon me	Barnby, Minshall, Pye, and Shaw	each	Render your heart	J. Clippindale	1st.
Have mercy upon me	J. White	14d.	Render your heart (Turn ye even to Me)	A. A. Godfrey	1st.
*Hear me when I call	King Hall	14d.	Save me, O God	C. S. Jekyll	1st.
*Hear me when I call (A.T.T.B.)	T. Distin	2d.	*Seek ye the Lord	C. Bradley	1st.
*Hear my prayer	J. Kent	2d.	Seek ye the Lord	H. Kinsey and *J. V. Roberts	each
*Hear my prayer	*Mendelssohn and C. Stroud	each	Show me Thy ways	J. V. Roberts	1st.
Hear, O Lord	Winter	14d.	Spare us, Lord, most holy	E. A. Sydenham	1st.
Hear, O Lord	J. Goss	2d.	*Teach me, O Lord	T. Attwood and B. Rogers	each
Hear, O Thou Shepherd	J. Clarke-Whitfield & T. A. Walmisley	each	Teach me Thy way	Spohr and W. H. Gladstone	each
Hear the voice and prayer	J. L. Hopkins	14d.	The Lord is full of compassion	F. E. Gladstone	1st.
Hear us, O Saviour	M. Hauptmann	14d.	The Lord is nigh	W. H. Cummings	1st.
He in tears that soweth	F. Hiller	14d.	The path of the just	J. V. Roberts	1st.
Hide not Thy Face	K. J. Pye	2d.	*There is a green hill far away	Ch. Gounod	1st.
How long wilt Thou	Oliver King	2d.	*There is a green hill far away	Lord H. Somerset	1st.
*Hymn of Peace	W. H. Callcott	14d.	The Reproaches (from the "Redemption")	Ch. Gounod	1st.
*I came not to call the righteous	C. Vincent	3d.	The Reproaches	Healey Willan and J. B. Dykes	each
If any man sin	H. Hiles	14d.	*The sacrifice of God	H. W. Waring	1st.
*Incline Thine ear	Himmel	14d.	The sacrifices of God	H. Blair	1st.
In Thee, O Lord	*S. Coleridge-Taylor and J. Weldon	each	*The Story of the Cross	Stainer, Somervell, Foster, & Roberts	each
In Thee, O Lord	B. Tours	3d.	The Story of the Cross	H. Elliot Buxton	1st.
*Is it nothing to you? (S.A.T.B.)	M. B. Foster	3d.	Think not that they are blest alone	F. Brandes	1st.
*Is it nothing to you? (for S.A.)	M. B. Foster	3d.	Thou didst turn Thy face	T. Attwood	1st.
I will arise	C. Wood	3d.	*Through peace to light	J. H. Roberts	1st.
I will cry unto God	H. J. King and C. Stegall	each	Thus saith the Lord	G. M. Garrett	1st.
I will look unto the Lord (Two-part Anthem)	G. A. Macfarren	2d.	Try me, O God (A.T.T.B.)	A. D. Cully	1st.
I wrestle and pray	J. C. Bach	4d.	Try me, O God	C. Wood	1st.
Jesus of Nazareth (Turbarum voces)	G. Byrd	4d.	Turbarum voces (Jesus of Nazareth)	G. Byrd	1st.
*Jesu, Blessed Word of God	Ch. Gounod	14d.	Turn Thee again, O Lord	T. Attwood	1st.
*Jesu, Lord of life and glory	G. A. Naumann	14d.	*Turn Thy face from my sins	T. Attwood and A. Sullivan	each
*Jesu, Saviour, I am Thine	B. Steane	14d.	Turn Thy face from my sins	C. Stegall	1st.
*Jesu, Word of God	Gounod, Hoyte, Mozart, and White	each	Turn Thy face from my sins	C. Lee Williams	1st.
*Jesu, Word of God Incarnate	E. Elgar	2d.	Turn ye even to Me (Render your heart)	A. E. Godfrey	1st.
Judge me, O God	Ouseley and *Mendelssohn	each	Unto Thee have I cried	G. J. Elvey	1st.
Lead, kindly Light	R. Dunstan	3d.	*Wash me thoroughly	S. S. Wesley	1st.
Lead, kindly Light	C. L. Naylor and *J. Stainer	each	Watch ye and pray	G. R. Vicars	1st.
Lead, kindly Light	Pughe-Evans	3d.	*Weary of earth	Ferris Tozer	1st.
Lead me, Lord	S. S. Wesley	14d.	*Weary of earth	E. Vine Hall	1st.
Let my complaint (A.A.T.T.B.B.)	E. H. Thorne	3d.	Whom the Lord loveth	C. Macpherson	1st.
Let my prayer come up	H. Purcell	14d.	Why art Thou so vexed	C. Macpherson	1st.
Let the words of my mouth	H. Blair and J. Barnby	each	Word of God Incarnate	Ch. Gounod	1st.
Let the words of my mouth	A. D. Cully	3d.	Ye who from His ways have turned	Mendelssohn	1st.

Anthems marked thus * to be had in Tonic Sol-fa, 1st, 14d., and 2d. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

CANTATAS FOR LENT.

(REDUCED PRICE.)

LAST NIGHT AT BETHANY

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.

Paper boards, 2s. 6d. Tonic Sol-fa, 1s.

String Parts, 8s. 6d.; Wind Parts, 15s. 6d.; Full Score MS.

Words only, 7s. 6d. per 100.

IN THE DESERT AND IN THE GARDEN

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

THE WORDS WRITTEN AND SELECTED BY

VIOLET CRAIGIE HALKETT

THE MUSIC COMPOSED BY

FERRIS TOZER.

Price One Shilling and Sixpence.

Paper boards, 2s.

Tonic Sol-fa, 1s. Words only, 7s. 6d. per 100.

Parts for Strings and Timpani may be had on hire.

THE CRUCIFIXION
A MEDITATION

ON THE

SACRED PASSION OF THE HOLY REDEEMER

THE WORDS SELECTED AND WRITTEN BY

W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

Vocal Score, paper cover, One Shilling and Sixpence.

Paper boards, 2s. Tonic Sol-fa, 9d.

Words only, with Hymn Tunes, 2d.; Tonic Sol-fa, 2d.

Words, complete, 10s. per 100; Words of Hymns, 5s. per 100.

THE DARKEST HOUR

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

WITH

HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED, AND THE MUSIC COMPOSED, BY

HAROLD MOORE.

Price One Shilling and Sixpence.

Paper boards, 2s.; Tonic Sol-fa, 9d.

Words only, 7s. 6d. per 100. String Parts, 6s. 6d.

Wind Parts and Full Score, MS.

THE CROSS OF CHRIST

WORDS SELECTED FROM THE HOLY SCRIPTURES, INTERSPERSED

WITH APPROPRIATE HYMNS, BY

W. MAURICE ADAMS

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling.

Tonic Sol-fa Edition, 6d. Words only, 7s. 6d. per 100.

(REDUCED PRICE.)

GETHSEMANE

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.

Paper boards, 2s. 6d. String Parts, 10s. 6d. Wind Parts and Full Score, MS.

Words only, 7s. 6d. per 100.

THE STORY OF CALVARY

FOR TENOR AND BASS SOLI AND CHORUS

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling and Sixpence. Paper boards, 2s. Tonic Sol-fa, 9d.

Words only, 10s. per 100.

IS IT NOTHING TO YOU?
AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially adapted for Country Choirs

BY

E. V. HALL, M.A.

Price Eightpence.

Tonic Sol-fa, 3d. Words, with Music to the Hymns, price ad.

VIA DOLOROSA
A DEVOTION

FOR BARITONE SOLO AND CHORUS

Suitable for the Seasons of Lent and Passiontide

THE WORDS DERIVED MAINLY FROM ANCIENT SOURCES

THE MUSIC COMPOSED BY

E. CUTHBERT NUNN.

Price One Shilling and Sixpence. Paper boards, 2s.

Words only, 7s. 6d. per 100.

OLIVET TO CALVARY

FOR

TENOR AND BARITONE SOLI AND CHORUS
INTERSPERSED WITH HYMNS TO BE SUNG BY
THE CONGREGATION

THE WORDS SELECTED AND WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Price One Shilling and Sixpence.

Paper boards, 2s. Tonic Sol-fa, 9d. Words only, 10s. per 100.

String Parts, 11s. Wind Parts, 13s. 6d. Full Score, MS.

AT THE FOOT OF THE CROSS

(STABAT MATER)

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

ANTON DVORÁK.

(Op. 58.)

THE ENGLISH ADAPTATION BY FRED. J. W. CROWE.

Price Two Shillings and Sixpence.

Tonic Sol-fa, 15s. 6d. Words only, 5s. per 100. Vocal Parts, 9d. each.

String Parts, 10s. Wind Parts, 8s., 20s. Full Score (Latin words), 45s.

LONDON: NOVELLO AND COMPANY, LIMITED.

EASTER ANTHEMS.

RECENTLY PUBLISHED.

OPEN ME THE GATES OF RIGHTEOUSNESS.

By MYLES B. FOSTER. Price 1d.; Tonic Sol-fa, 1d.

THIS IS THE DAY. By J. H. MAUNDER.

Price 3d.; Tonic Sol-fa, 1d.

Above all praise and all majesty	Mendelssohn	13d.
Alleluia! now is Christ risen	T. Adams	3d.
Alleluia! the Lord liveth	Cuthbert Harris	3d.
All hail, dear Conqueror	T. Adams	14d.
All men, all things	Mendelssohn	4d.
As Christ was raised	G. A. Macfarren	2d.
As it began to dawn	H. W. Wareing	3d.
As it began to dawn	M. B. Foster	13d.
As it began to dawn	C. Vincent	3d.
As Moses lifted up the serpent	F. Gostelow	3d.
As we have borne	J. Barnby	14d.
At the Lamb's high feast	E. V. Hall	3d.
At the Sepulchre	H. W. Wareing	4d.
Awake, awake, with holy rapture sing	John E. West	4d.
Awake, thou that sleepest	J. Stainer	6d.
Awake up, my glory	J. Barnby	13d.
Awake up, my glory	E. Haynes	13d.
Awake up, my glory	F. Iliffe	2d.
Awake up, my glory	M. Wise	3d.
Be glad, O ye righteous	H. Smart	4d.
Be glad then, ye children	Alfred Hollins	3d.
Behold the Angel of the Lord	B. Tours	13d.
Behold the Lamb—All glory to the Lamb	Spohr	14d.
Blessed be the God and Father	S. S. Wesley	2d.
Blessed be Thou	Kent	4d.
Blessing and glory	Boyce	13d.
Blessing, glory	B. Tours	4d.
Break forth into joy	J. Barnby	14d.
Break forth into joy	T. R. Prentice	6d.
Break forth into joy	B. Steane	3d.
Christ being raised from the dead	G. J. Elvey	13d.
Christ both died and rose	S. Webbe	3d.
Christ is risen	E. W. Naylor	3d.
Christ is risen	J. M. Crament and G. B. J. Aitken, ea.	3d.
Christ is risen	G. J. Elvey	13d.
Christ is risen	Warwick Jordan	4d.
Christ is risen	E. H. Thorne	14d.
Christ is risen	J. V. Roberts and E. A. Sydenham, ea.	3d.
Christ our Passover	J. Goss and O. King, ea.	3d.
Christ our Passover	E. V. Hall	3d.
Christ our Passover	G. A. Macfarren	2d.
Christ the Lord is risen again	B. Tours	13d.
Christ the Lord is risen again	E. V. Hall	4d.
Christ the Lord is risen to-day	E. V. Hall	3d.
Christ was delivered for our offences	C. H. Lloyd	14d.
Come, let us join our cheerful songs	E. V. Hall	3d.
Come, ye faithful, raise the anthem	Hugh Blair	3d.
Come, ye faithful, raise the strain	E. V. Hall	3d.
Come, ye Saints (S.A.T.B.)	E. V. Hall	3d.
Come, ye Saints (Unison)	H. Elliot Button	13d.
Death is swallowed up in victory	H. Elliot Button	3d.
Far be sorrow, tears and sighing	Alfred Hollins	3d.
For it became Him	E. V. Hall	3d.
For us the Christ	Oliver King	14d.
From Thy love as a Father	Ch. Gounod	2d.
God hath appointed a day	Ch. Gounod	14d.
God, Who is rich in mercy	Spohr	3d.
Great is the Lord	B. Tours	13d.
Hallelujah!	G. M. Garrett	14d.
Hallelujah! Christ is risen	Hayes	4d.
Heaven unto Me	Handel	2d.
He is risen	B. Steane	3d.
He shall swallow up death in Victory	M. B. Foster	13d.
He that spared not His own Son	H. Gadsby	14d.
He that spared not His Son	F. R. Greenish	3d.
He will swallow up death in Victory	E. E. Gladstone	3d.
I am He that liveth	W. G. Alcock	14d.
I am the Resurrection	Wesley	13d.
I declare to you the Gospel	T. Adams	4d.
If Christ be not raised	Roland Rogers	4d.
If we believe that Jesus died	W. A. C. Cruickshank	4d.
If we believe that Jesus died	Charles Macpherson	4d.
If we then be risen with Christ (Two-part)	B. Luard-Selby and J. Goss, ea.	14d.
If we then be risen with Christ	G. A. Macfarren	2d.
If we then be risen with Christ	Ivor Atkins	3d.
If we then be risen with Christ	M. B. Foster	3d.
If we then be risen with Christ	H. M. Higgs	14d.
If we then be risen with Christ	J. Naylor	3d.
If we then be risen with Christ	G. F. Cobb	3d.
If we then be risen with Christ	J. B. Calkin	14d.
If we then be risen with Christ	J. Clarke-Whitfield	3d.
If we then be risen with Christ	C. M. Hudson	4d.
If we then be risen with Christ	C. Harris	3d.
If we then be risen with Christ	W. A. C. Cruickshank	4d.
If we then be risen with Christ	M. Kingston	4d.
If we then be risen with Christ	M. B. Foster	3d.
If we then be risen with Christ	E. M. Lee	3d.
If we then be risen with Christ	B. Luard-Selby	14d.
If we then be risen with Christ	A. Sullivan	6d.
If we then be risen with Christ	M. Greene	6d.
If we then be risen with Christ	A. Sullivan	14d.
If we then be risen with Christ	Alfred R. Gaul and Oliver King, ea.	4d.

*Jesus lives	Myles B. Foster	3d.
*Know ye not	Edward C. Bairstow	3d.
*Let God arise	M. Greene	6d.
*Light's glittering morn	John E. West	4d.
*Lord, before Thy footstool bending	Spohr	3d.
*Lord Christ! when Thou hadst overcome	Haydn	14d.
*Lord, Thy arm hath been uplifted	Spohr	3d.
*Lo, the winter is past	*B. Farebrother and H. Gadsby, ea.	3d.
*Lo! the winter is past	B. Luard-Selby	14d.
*Magnify His Name	G. C. Martin	3d.
*Morn's roscate hues	G. W. Chadwick	3d.
*Most glorious Lord of Life	John E. West	14d.
*My beloved spake	H. Purcell	6d.
*My heart is fixed, O God	W. A. C. Cruickshank	4d.
*My heart was glad	A. Carnall	6d.
*Not unto us, O Lord	H. Gadsby	6d.
*Not unto us, O Lord	T. A. Walmisley	14d.
*Not unto us, O Lord	John E. West	3d.
*Now dawning glows the day of days	David Stanley Smith	14d.
*Now is Christ risen	G. B. Allen and John E. West, ea.	14d.
*Now late on the Sabbath Day	S. Coleridge-Taylor	3d.
*Now on the first day of the week	H. Lahee	14d.
*O clap your hands	M. Greene	4d.
*O clap your hands	J. Stainer	6d.
*O clap your hands (S.S.A.)	E. H. Thorne	6d.
*O clap your hands	T. T. Trimmell	3d.
*O come, let us sing	M. B. Foster	3d.
*O death, where is thy sting?	A. Herbert Brewer	14d.
*O death, where is thy sting?	Alfred Hollins	4d.
*O give thanks	J. Goss	3d.
*O give thanks	S. S. Wesley	4d.
*O give thanks to the Lord	H. J. King	3d.
*O give thanks unto the Lord	W. Wolstenholme	14d.
*O sing unto the Lord	J. Varley Roberts	3d.
*O voice of the Beloved	Henry John King	3d.
*On the first day of the week	E. M. Lott	14d.
*Open to me the gates	F. Adlam	4d.
*Praise His awful Name	Spohr	4d.
*Praise Jehovah	Mendelssohn	3d.
*Praise the Lord, ye servants	B. Steane	3d.
*Rejoice in the Lord	*J. B. Calkin and G. J. Elvey, ea.	14d.
*Rejoice in the Lord	G. C. Martin	6d.
*Rejoice, O ye people	Mendelssohn	14d.
*Sing praises unto the Lord	W. A. C. Cruickshank	6d.
*Sing praises unto the Lord	Ch. Gounod	14d.
*Sing to the Lord	Mendelssohn	8d.
*Sing ye to the Lord	E. C. Bairstow and C. Harford Lloyd, ea.	3d.
*Ten thousand times ten thousand	E. Vine Hall	3d.
*Ten thousand times ten thousand	Ferris Torer	3d.
*Thanks be to God	J. W. Gritton and Oliver King, ea.	3d.
*The Day of Resurrection	E. Vine Hall	3d.
*The end of the Sabbath	A. Carnall	14d.
*The first day of the week	B. Steane	3d.
*The Lord hath brought us	E. H. Thorne	14d.
*The Lord hath done great things	H. Smart	4d.
*The Lord is King	J. Pittman	14d.
*The Lord is King	T. T. Trimmell	4d.
*The Lord is my strength	S. Coleridge-Taylor	3d.
*The Lord is my strength	W. H. Monk and V. Novello, ea.	14d.
*The Lord is my strength	H. Smart	14d.
*The Lord is risen	G. M. Garrett	4d.
*The Lord is risen again	B. Luard-Selby	3d.
*The Lord liveth	A. W. Marchant	3d.
*The Lord omnipotent reigneth	Thomas Adams	3d.
*The promise which was made	Ed. C. Bairstow	4d.
*The strain upraise	A. Sullivan	14d.
*The strife is o'er, the battle done	B. Luard-Selby	14d.
*The strife is o'er	B. Steane	14d.
*They have taken away my Lord	J. Stainer	14d.
*This is the day	S. C. Cooke and Basil Harwood, ea.	3d.
*This is the day	E. H. Lemare and E. V. Hall, ea.	4d.
*This is the day	G. A. Macfarren	4d.
*This is the day	A. W. Marchant	3d.
*This is the day	J. Sewell	3d.
*This is the day	J. H. Maunder and J. Turle, ea.	3d.
*Tis the spring of souls to-day (Cantata)	E. H. Lemare	15.
*Unto the Paschal Victim bring	John E. West	14d.
*Upon the first day of the week	Myles B. Foster	14d.
*When Christ, who is our life, shall appear	J. V. Roberts	2d.
*When my soul fainted within me	J. F. Bridge	14d.
*When the Sabbath was past	M. B. Foster	14d.
*Who is like unto Thee?	A. Sullivan	6d.
*Who shall roll us away the stone?	G. W. Farrant	14d.
*Why rage fiercely the heathen	Mendelssohn	14d.
*Why seek ye the living?	A. Hollins and A. Alexander, ea.	3d.
*Why seek ye the living? (Two-part)	M. B. Foster	3d.
*Why seek ye the living?	E. J. Hopkins	14d.
*Why seek ye the living?	F. Peel	4d.
*Worthy the Lamb—Hallelujah!	Crotch	3d.
*Worthy is the Lamb	J. F. Barnett	14d.
*Worthy is the Lamb	Handel	14d.
*Worthy is the Lamb	E. H. Thorne	3d.

Anthems marked thus * to be had in Tonic Sol-fa, 1d., 1st d., and 2d. ea. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

OVER SIX MILLION COPIES OF CALEB SIMPER'S
Compositions in Church Music now sold.
WORLD-WIDE POPULARITY. FAVOURITES EVERYWHERE.
*Free Specimens of the first three Anthems to Organists from
Caleb Simper, "Kilbirnie," Barnstaple.*

NEW EASTER ANTHEMS, Etc.

COMPOSED BY CALEB SIMPER.

*WORTHY IS THE LAMB New 4d.
Powerful, vigorous and interesting Choruses, and a beautiful and
expressive Soprano or Tenor Solo.

*And the Third Day rise again 18th Edition 3d.
Bright, jubilant and most impressive.

Now IS CHRIST RISEN. (Norman Stewart.) New 6th 1000 2d.
*I will praise the Name of G. d. New last year .. 10th 1000 4d.
One of the most fascinating and attractive anthems.

*Arise from the Dead. A great favourite .. 11th 1000 3d.
*Awake up, my Glory. Very popular .. 33rd Edition 4d.

*Now is come Salvation 10th 1000 3d.
*He is not here, but is risen 13th 1000 3d.

*Christ being raised 13th 1000 4d.
*Let us keep the Feast 11th 1000 4d.

*We will rejoice 10th 1000 3d.
*The Lord is risen indeed 14th 1000 3d.

*He hath done wonders 18th 1000 3d.
Easy Holy Communion Service in A flat .. 11th Edition 4d.

Benedicite in G, together with other Canticles and Kyries.
No. 6, Kilbirnie Edition 10th 1000 2d.

Benedicite in E flat. An effective shortened setting. No. 11.
Kilbirnie Edition. Verses for Boys only and Men only. 7th 1000 2d.

*Benedicite, No. 8. Three shortened settings, complete. 8th 1000 2d.
Benedicite in C. Varied 4 part setting .. 3rd 1000 2d.

Magnificat and Nunc Dimittis in G (Novello & Co., Ltd.) 4d.
By ROLAND C. SIMPER, F.R.C.O., L.R.A.M. A very effective
setting with most effective modulations.

*The Story of the Crucifixion 4th 1000 6d.
Words separately, 7s. per 100. Written by the Rev. THOMAS BLACK-
WURN, B.A., Rector of Woodville, Adelaide, South Australia. For Holy
Week and Good Friday. Can be sung by any average choir. Time,
about 20 minutes. Solos for Soprano, Tenor, and Bass, with Quartets
and Choruses. Already much appreciated. "I like the music well."
"It just meets our need." "Much admired by my parishioners."
"Most beautiful," &c.

NEW VOLUNTARY BOOKS. Nos. 9 and 10. 1s. 6d. each. Written
on Two Staves. Over 200 Editions of this useful and wonderfully
popular series now sold. Also issued in Two Gilt-Lettered Cloth
Volumes (35 Voluntaries in each), 5s. each Volume.

*New No. 22 ANNIVERSARY SELECTION. Complete, 2d. Words
only, 2s. 6d. per 100. Quantities on liberal terms. A charming set of
Eight Children's Festival Hymns and Tunes. Three of the Hymns
specially written by Caleb Simper.

*New War Hymn, O LORD OF HOSTS 1d.
For Intercession Services and ordinary use. The refrain is, "Thou
who makest wars to cease, Grant us soon a lasting peace." Words only,
1s. 6d. per 100.

Those marked * are also issued in Tonic Sol-fa.

London: WEEKES & Co., 14, Hanover Street. Regent Street, W.
Canada: ANGLO-CANADIAN M.P.A. Ltd., 144, Victoria St., Toronto.
Chicago, U.S.A.: CLAYTON F. SUMMY Co., 62-66, E. Van Buren Street.

JUST PUBLISHED.

No. 9, NOVELLO'S ELEMENTARY MUSIC MANUALS.

SCHOOL CHOIR TRAINING

A PRACTICAL COURSE OF LESSONS ON

VOICE-PRODUCTION,

FOR THE GUIDANCE OF TEACHERS OF CLASS-SINGING

BY

MARGARET NICHOLLS.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

INVALUABLE FOR EXAMINATIONS.

WEBSTER'S

GROUNDWORK OF MUSIC

BOOKS I. AND II., ONE SHILLING EACH. KEYS, 1s. 6d. EACH.

"The examination questions are searching and well chosen."

The Musical Standard.

London: NOVELLO AND COMPANY, Limited.

SONG OF HEROES. S.A.T.B. Composed and
dedicated to heroic Belgium by H. Butterworth. 3d. each; 2s.
per Dozen post free. 6, Gainsboro' Avenue, Oldham.

NOVELLO'S Sunday School Anniversary Music ANTHEMS.

Thine for ever	H. ELLIOT BUTT
I love to hear the story	MYLES B. FOSTER
Lord, Thy children guide and keep	J. H. MATTHEWS
Hosanna we sing	JOHN E. WEST

Price Threepence each.

Tonic Sol-fa, price 1d. each.

HYMNS AND TUNES.

No.	SET I.	
1.	Come, children, on and forward	GEORGE C. MARTIN
2.	For the freshness of the morning	Lady ELEANOR SMITH
3.	I love to hear the story	FREDERIC CLAY
4.	Come, O come! in pious lays	J. STAINER
5.	Thine for ever! God of Love	W. C. HAYNE
6.	Jesu, Whom Thy children love	H. ELLIOT BUTT
7.	Sweetly o'er the meadows fair	F. A. CHALLIS
8.	Would you gain the best in life	C. J. MAY
9.	On our way rejoicing	WALTER R. GILBERT
10.	Now the daylight goes away	J. ADDICK

No.	SET II.	
1.	Again the morn of gladness	J. STAINER
2.	The Angels' Song	ALBERTO RANDERGH
3.	Forward, Christian children	ALFRED MORTON
4.	The Golden Shore	J. STAINER
5.	Saviour, blessed Saviour	JOHN E. WEST
6.	Enter with thanksgiving	F. H. COVE
7.	Man shall not live by bread alone	J. VARKLEY ROBERTS
8.	Stars, that on your wondrous way	J. STAINER
9.	The day is past and over	JOSEPH BARNES
10.	God will take care of you	FRANCES K. HAYES

No.	SET III.	
1.	We march, we march, to victory	JOSEPH BARNES
2.	Hark! hark! the organ loudly peals	GEORGE J. BENNETT
3.	O what can little hands do?	H. ELLIOT BUTT
4.	While the sun is shining	T. ADAM
5.	I love to hear the story	H. J. GAUNTLET
6.	The rosette hues of early dawn	A. SULLIVAN
7.	Lord, Thy children guide and keep	A. S. COVE
8.	In our work and in our play	F. WESTLAW
9.	The Beautiful Land	J. STAINER
10.	Gentle Jesus, meek and mild	J. STAINER

Both Notations, price Fourpence per Set.

Words only, 5s. per 100.

London: NOVELLO AND COMPANY, Limited.

RAINBOW

OUR MUSIC READING LADDER FOR BEGINNERS

By ERICA LOSH.

A first step towards rapid Reading. An original and simple colour
scheme that will appeal to children.

Price Three Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Will be published FEBRUARY 3.

FOUR SONGS

Set to Music by MABEL NIGHTINGALE WOODWARD.

Set I. The Sleepy Song. Birds.
Set II. The Night has a thousand eyes. The Blackbird.

PRICE TWOPENCE EACH SET.

London: NOVELLO AND COMPANY, Limited.

DIAGRAM HARMONY, an Explicit Synopsis of
all Scales, Chords, and Relationships of Music, defined by the
Twelve Semitones. By Pantton Hook. Price 2d. Novello & Co., Ltd.,
160, Wardour Street, W.

WILL BE READY SHORTLY.

POCKET SING-SONG BOOK

FOR SOLDIERS AND SAILORS, SCHOOLS AND HOMES.

Old Notation and Tonic Sol-fa Combined.

PRICE ONE SHILLING.

NATIONAL HYMNS.

GOD SAVE THE KING.
THE RUSSIAN NATIONAL HYMN.
THE JAPANESE NATIONAL ANTHEM.

THE BELGIAN NATIONAL SONG.
THE MARSEILLAISE.
THE SERBIAN NATIONAL ANTHEM.

MARCHING SONGS.

JOHN REEL.
THE LOUD TATTOO (THE SOLDIER'S LIFE).
MARCH OF THE MEN OF HARLECH.
WY A HU-DRED PIPERS.
A SOLDIER'S LIFE.
THE COASTS OF HIGH BARBARY.
DASHING AWAY WITH THE SMOOTHING IRON.

HEAVE AWAY, MY JOHNNY.
THE GREENLAND FISHERY.
NUTS IN MAY.
THE GIRL I LEFT BEHIND ME.
THE BRITISH GRENADIERS.
ADMIRAL BENBOW.

THE MERMAID.
THE FLIGHT OF THE EARLS.
WIDDICOMBE FAIR.
THE RED, WHITE, AND BLUE (BRITANNIA).
THE PRIDE OF THE OCEAN).
LET THE HILLS RESOUND.

NATIONAL AND FOLK-SONGS.

AULD LANG SYNE.
BEHOLD! DULL CARE.
HEART OF OAK.
BLOW, BLOW, THOU WINTER WIND.
NEPTUNE AND BRITANNIA.
O NO, JOHN!
THE MEETING OF THE WATERS.
THE LASS OF RICHMOND HILL.

THE MAPLE LEAF FOR EVER.
HERE'S A HEALTH UNTO HIS MAJESTY.
A MAN'S A MAN FOR A' THAT.
THE GOLDEN VANITY.
LET ERIN REMEMBER.
THE HARP THAT ONCE THROUGH TARA'S
HALLS.
HOME, SWEET HOME.

LONG, LONG AGO.
THE BELLS OF ABERDOVEY.
THE FLOWERS O' THE FOREST.
RULE, BRITANNIA.
GOOD-MORROW, GOSSIP JOAN.
ALL THROUGH THE NIGHT.
LAND OF MY FATHERS.
SCOTS WHA' HA'E.

HYMNS.

ONWARD, CHRISTIAN SOLDIERS.
ROCK OF AGES.
ABIDE WITH ME.

NOW THANK WE ALL OUR GOD.
SUN OF MY SOUL.
ALL PEOPLE THAT ON EARTH DO DWELL.

THROUGH THE NIGHT OF DOUBT AND
SORROW.

LONDON: NOVELLO AND COMPANY, LIMITED.

NAVAL AND MILITARY MUSICAL UNION SONG BOOK

Price One Shilling and Sixpence.

CONTENTS.

1. A VINTAGE SONG Mendelssohn
2. DRINK TO ME ONLY WITH THINE EYES (Arr. by) H. Elliot Button
3. FAR DOWN THE GREEN VALLEY C. H. Döring
4. GIPSY SONG Mendelssohn
5. MAIDEN FAIR, O DEIGN TO TELL Haydn
6. MEN OF HARLECH (Arr. by) J. Tilkeard
7. O WHO WILL O'ER THE DOWNS R. L. de Pearsall
8. ONCE MORE WITH JOY (Pilgrims' Chorus, *Tannhäuser*) Wagner
9. SERENADE Mendelssohn
10. SOLDIERS' CHORUS (*Faust*) Gounod
11. SWEET AND LOW J. Barnby
12. THE COMRADES' SONG OF HOPE Adolphe Adam
13. THE DEAR LITTLE SHAMROCK (Arr. by) H. Elliot Button
14. THE FROG (humorous) Ernest Newton
15. THE LONG DAY CLOSURE Arthur Sullivan
16. THE THREE CHAFERS (humorous) H. Trübner
17. THE THREE HUNTSMEN (humorous) C. Kreutzer
18. THE WINTRY WINDS ARE BLOWING J. Müller
19. THURINGIAN VOLKSLIED Franz Abt
20. WHAT CARE I HOW FAIR SHE BE Jacques Blumenthal

TWENTY-ONE SONGS

By CHARLES DIBDIN.

Edited and with Pianoforte Accompaniment by

W. A. BARRETT.

Price One Shilling and Sixpence.

In every fertile Valley.
The Sailor's Epitaph, or Tom
Bowling.
Ben Backstay.
Then farewell, my trim-built
wherry.
Jolly Dick, the Lamplighter.
I lock'd up all my treasure.
Blow high, blow low.
While the lads of the village.
True courage.
Poor Jack.

Tom Tough.
The Token.
The Anchorsmiths.
The Greenwich Pensioner.
All's one to Jack.
The jolly young Waterman.
Lovely Nan.
The sailor's Journal.
The tar for all weathers.
'Tis said we venturous die-
hards.
The lass that loves a sailor.

LONDON: NOVELLO AND COMPANY, LIMITED.

SONGS FOR SAILORS.

WRITTEN BY W. C. BENNETT.

MUSIC BY J. L. HATTON.

Price Two Shillings and Sixpence.

Trafalgar.
Would you be a sailor's wife
A fisher-wife's song.
Nay, never cry, lass.
A kiss to take to sea.
Homeward bound.
The Nile.
The apparition.
The Dutchman's broom.
I take me, lass, for life.
The fine old English admiral.
Ring, happy bells.
The forsaken.
The sailor's dream.
To sea.
Rooke in the Bay of La Hogue.
A thousand leagues away.
Strike, and strike hard.
Were I that gull.
Hawke in Quiberon Bay.
Saturday night at sea.
Iuncan at Camperdown.
Rum.
Rodney and De Grasse.
From sea.
A wife's song.
The winds, inconstant ever.
Old Benbow.
There's nothing like a smoke.
The sea-boy's dream.
A song of the sea.
The wife for a British sailor.
We roam and rule the sea.
The homeward watch.
Off to sea.
A mother's song.
Here we sit by our Christmas fire.
A Christmas song.
Outward bound.
Herrings are in the bay.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S VOCAL ALBUMS.

- ARNE, THOMAS A.—TWENTY SONGS (1710-1778). Edited, and with Pianoforte Accompaniment, by W. A. BARRETT. Price 1s. 6d.
- BACH, J. S.—TWENTY SACRED SONGS. Selected from the Schemell Collection, and arranged for Voice and Pianoforte Accompaniment by ROBERT FRANZ. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- BEETHOVEN.—TWENTY-SIX SONGS. Vol. I. English and German words. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- BEETHOVEN.—SEVENTEEN SONGS. Vol. II. English and German words. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- BEETHOVEN.—TWENTY-TWO SONGS. Vol. III. English and German words. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- BENNETT, W. STERNDAL.—TWELVE SONGS, English and German words. Price 1s.; cloth, gilt, 2s. 6d.
- BISHOP, H. R.—TWENTY SONGS (1786-1855). Edited by W. A. BARRETT. Price 1s. 6d.
- BRAHMS, J.—SIX SONGS (Op. 3). For Soprano or Tenor. English and German words. The English Version by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—SIX SONGS (Op. 6). For Soprano or Tenor. Edited by ALBERTO RANDEGGER. English and German words. English words by FELIX MANSFIELD. Price 2s.
- BRAHMS, J.—EIGHT SONGS (Op. 14). For High Voice. English and German words. The English Version by W. G. ROTHERY. Book I. (Nos. 1-4). Book II. (Nos. 5-8). Price 2s. each book.
- BRAHMS, J.—FIVE SONGS. (Op. 19). For High Voice. English and German words. English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—FOUR SONGS (Op. 32. Book I.). No. 1 for High Voice; Nos. 2, 3, and 4 for Low Voice. English and German words. English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—FIVE SONGS (Op. 32. Book II.). For High Voice. English and German words. English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—FOUR SONGS (Op. 46). For Soprano or Tenor. English and German words. The English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—FIVE SONGS (Op. 47). For Soprano or Tenor. English and German words. The English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—SEVEN SONGS (Op. 48). For Soprano or Tenor. English and German words. The English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—TWENTY-TWO SONGS. English words by F. HUEFFER. Price 1s. 6d.
- BRAHMS, J.—SELECTED SONGS. English, French, and German words. Eight Volumes for High Voice and Eight Volumes for Low Voice, each 3s.
- DIBDIN, CHARLES.—TWENTY-ONE SONGS (1745-1814). Edited, and with Pianoforte Accompaniment, by W. A. BARRETT. Price 1s. 6d.
- DVOŘÁK, A.—SIXTEEN SONGS. English and German words. English version by the Rev. J. TROUTBECK. Price 2s. 6d.
- DVOŘÁK, A.—EIGHT LOVE SONGS (Acht Liebes Lieder). (Op. 83.) With English, German, and Bohemian words. Price 3s.
- FRANZ, ROBERT.—THIRTY SONGS. With English words by F. HUEFFER. Price 1s. 6d.
- FRANZ, ROBERT.—FOURTEEN SONGS (Vierzehn Lieder). English and German words. Set to poems of ROBERT BURNS. Edited and adapted by NATALIA MACFARREN. Price 2s. 6d.
- HOOKE, JAMES.—TWENTY SONGS (1746-1827). Edited, and with Pianoforte Accompaniment, by W. A. BARRETT. Price 1s. 6d.
- LISZT, FRANZ.—TWENTY SONGS. Selected, and the words translated, by F. HUEFFER. Price 1s. 6d.
- LODER, EDWARD JAMES.—TWENTY-ONE SONGS (1813-1865). Edited by W. A. BARRETT. Price 2s.
- MOZART, W. A.—NINETEEN SONGS. English and German words. The English version by the Rev. J. TROUTBECK. D.D. Price 1s. 6d.
- MOZART, W. A.—SONGS FROM THE OPERAS. With Marks of Expression and Phrasing by ALBERTO RANDEGGER. English and Italian words. LE NOZZE DI FIGARO, 4 Books; DON GIOVANNI, 4 Books. Price, each, 2s.
- SCHUBERT, FRANZ.—Volume I. TWENTY SONGS. For Mezzo-Soprano Voice. Selected, edited, and translated by NATALIA MACFARREN. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume II. TWENTY SONGS. For a Contralto Voice. Selected, edited, and translated by NATALIA MACFARREN. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume III. TWENTY SONGS. For Soprano or Tenor. Selected, edited, and translated by NATALIA MACFARREN. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume IV. SWAN SONGS (Schwanengesang). Fourteen Songs. German and English words. The English version by the Rev. J. TROUTBECK. Edited, with Marks for Phrasing, Expression, and Breathing, by ALBERTO RANDEGGER. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume V. "THE FAIR MAID OF THE MILL" (Die Schöne Müllerin). German and English words. Twenty Songs. The English version by the Rev. J. TROUTBECK. Edited, with Marks for Phrasing, Expression, and Breathing, by ALBERTO RANDEGGER. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume VI. "THE WINTER JOURNEY" (Winterreise). German and English words. Twenty-four Songs. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- SCHUMANN, R.—SONGS. English and German words. Edited, and in part translated, by NATALIA MACFARREN. Folio, cloth, price 10s. 6d.
- SCHUMANN, R.—MYRTLES. English and German words. Op. 25. A Circle of Songs. Edited and translated by NATALIA MACFARREN. Price 1s. 6d.
- SCHUMANN, R.—THIRTY SONGS. English and German words. Price 2s. 6d.; cloth, 4s. 6d.
- SCHUMANN, R.—WOMAN'S LOVE AND LIFE (Frauenliebe). English and German words, Op. 42. Edited and translated by NATALIA MACFARREN. Price 1s.
- SCHUMANN, R.—LIEDERKREIS (Op. 39). TWELVE SONGS. English and German words. Edited and translated from the German of J. VON EICHENDORF by NATALIA MACFARREN. Price 1s.
- SCHUMANN, R.—TWELVE SONGS (Op. 35). English and German words. Edited and translated by LADY MACFARREN. Price 1s.
- SCHUMANN, R.—A POET'S LOVE (Dichterliebe). Op. 48. A Cycle of Songs. English and German words. Edited and translated by NATALIA MACFARREN. Price 1s. 6d.
- TSCHAIKOWSKY, P.—TWENTY-FOUR SONGS. Selected and translated into English by Lady MACFARREN. Price 2s. 6d.
- WAGNER, RICHARD.—FIVE SONGS. For Soprano or Tenor. English and German words. The English translations by FELIX MANSFIELD. Edited by ALBERTO RANDEGGER. Price 2s.

NOVELLO'S PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS.

In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.

- No. 1.—BACH. Twenty Pieces from Petits Préludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
- No. 2.—BACH. Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
- No. 3.—BACH. Twenty Pieces from Petits Préludes, Concertos, Suites Anglaises, &c.
Nos. 1, 2, and 3, in One Vol., cloth, 4s.
- No. 4.—HANDEL. Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
- No. 5.—HANDEL. Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
- No. 6.—HANDEL. Twenty-four Pieces from Suites 13 to 16, Water Music, &c.
Nos. 4, 5, and 6, in One Vol., cloth, 4s.
- No. 7.—MARCHES. Fifteen Pieces, including Mendelssohn's Hero's March, Rakoczy March, Bridal March "Lohengrin," &c.
- No. 8.—MARCHES. Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrims' March, &c.
- No. 9.—MARCHES. Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.
Nos. 7, 8, and 9, in One Vol., cloth, 4s.
- No. 10.—GAVOTTES, MINUETS, ETC. Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
- No. 11.—GAVOTTES, MINUETS, ETC. Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
- No. 12.—GAVOTTES, MINUETS, ETC. Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.
Nos. 10, 11, and 12, in One Vol., cloth, 4s.
- No. 13.—WOLLENHAUPT, J. Ten Pieces, including Marche Hongroise, Scherzo Brillant, &c.
- No. 14.—WOLLENHAUPT, J. Ten Pieces, including "La Gazelle," "Mazepa Galop," &c.
- No. 15.—WOLLENHAUPT, J. Ten Pieces, including "Les Clochettes," "Fau Follet," &c.
Nos. 13, 14, and 15, in One Vol., cloth, 4s.
- No. 16.—SCHWEIZER, OTTO. Eight Scottish Airs (arranged for four hands).
- No. 17.—SPINDLER, FRITZ. Nine Pieces, including "Murmuring Rivolet," The Pilgrims' Chorus ("Tannhäuser"), &c.
- No. 18.—SPINDLER, FRITZ. Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
- No. 19.—SPINDLER, FRITZ. Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.
Nos. 17, 18, and 19, in One Vol., cloth, 4s.
- No. 20.—GOETZ, HERMANN. Five Compositions.
- No. 21.—GOETZ, HERMANN. Four Compositions.
- No. 22.—GOETZ, HERMANN. Six Compositions.
Nos. 20, 21, and 22, in One Vol., cloth, 4s.
- No. 23.—RHEINBERGER, JOSEF. Seven Compositions.
- No. 24.—RHEINBERGER, JOSEF. Eleven Compositions.
- No. 25.—RHEINBERGER, JOSEF. Seven Compositions.
Nos. 23, 24, and 25, in One Vol., cloth, 4s.
- No. 26.—TOURS, BERTHOLD. Juvenile Album. Eight Characteristic Pieces (Duets), 2s.
- Nos. 27 and 28.—MOSCHELES, J. "Domestic Life." Twelve Characteristic Duets, Two Books, each 2s.
The Two Books, in One Vol., cloth, 4s.
- No. 29.—KJERULF, HALFDAN. Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
- No. 30.—KJERULF, HALFDAN. Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
- No. 31.—KJERULF, HALFDAN. Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.
Nos. 29, 30, and 31, in One Vol., cloth, 4s.
- Nos. 32, 33, and 34. The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie; with additions by his son, Dr. A. C. Mackenzie.
Nos. 32, 33, and 34, in One Vol., cloth, 4s.
- No. 35.—MACKENZIE, DR. A. C. Eight Pieces. Op. 13, Nos. 1 to 5; Op. 15, Nos. 1 to 3.
- No. 36.—MACKENZIE, DR. A. C. Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
- No. 37.—MACKENZIE, DR. A. C. Six Songs. Transcribed for the Pianoforte by Giuseppe Buonamici.
Nos. 35, 36, and 37, in One Vol., cloth, 4s.
- No. 38.—ALTSCHUL, RUDOLF. Fifty Hungarian National Songs.
- No. 41.—LIADOFF, ANATOLE. Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
- No. 42.—LIADOFF, ANATOLE. Seven Pieces. Op. 4, Nos. 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
- No. 43.—LIADOFF, ANATOLE. Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13, Nos. 1 to 4.
Nos. 41, 42, and 43, in One Vol., cloth, 4s.
- No. 44.—CUI, CÉSAR. Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
- No. 45.—CUI, CÉSAR. Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
- No. 46.—CUI, CÉSAR. Seven Pieces. Op. 22, No. 4; Op. 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2; Op. 40, Nos. 2 and 4.
Nos. 44, 45, and 46, in One Vol., cloth, 4s.
- No. 47.—SCHUBERT, FRANZ. Four Impromptus. Op. 90.
- No. 48.—SCHUBERT, FRANZ. Four Impromptus. Op. 142.
- No. 49.—SCHUBERT, FRANZ. Moments Musicaux (Op. 94), and Adagio and Rondo (Op. 145).
Nos. 47, 48, and 49, in One Vol., cloth, 4s.
- No. 50.—SCHUBERT, FRANZ. Three Sets of Variations, Andante, and Klavierstück.
- No. 51.—SCHUBERT, FRANZ. Adagio, Allegretto, and March in E major, &c.
- No. 52.—SCHUBERT, FRANZ. Five Klavierstücke and Two Scherzi.
Nos. 50, 51, and 52, in One Vol., cloth, 4s.
- No. 53.—HOFMANN, H. "The Trumpeter of Säckingen" (Op. 52) and Two Valses Caprices (Op. 2).
- No. 54.—HOFMANN, H. "Italian Love Tale" (Op. 19) and Five other Pieces.
- No. 55.—HOFMANN, H. Fourteen Pieces.
Nos. 53, 54, and 55, in One Vol., cloth, 4s.

LONDON: NOVELLO AND COMPANY, LIMITED.

SHORT PRELUDES FOR THE ORGAN

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service, more especially in those churches where the time allowed for such is, of necessity, somewhat limited.

BOOK I.		
No.		
1.	Andante Grazioso	Thomas Adams
2.	Andante	W. G. Alcock
3.	Largamente	George J. Bennett
4.	Andante Religioso	Myles B. Foster
5.	Andantino	Alfred Hollins
6.	Adagio Cantabile	Alfred Hollins
7.	Larghetto	Charles J. May
8.	Andante con Moto	John E. West
9.	Andantino quasi Allegretto	John E. West
10.	Andante	W. Wolstenholme

BOOK II.		
1.	Andante con Moto	Thomas Adams
2.	Con Moto	W. G. Alcock
3.	Moderato	H. A. Chambers
4.	Marziale, poco Lento	Myles B. Foster
5.	Moderato	Alfred Hollins
6.	Andantino	Alfred Hollins
7.	Adagio	Charles J. May
8.	"Hymnus"—Andante e Sostenuto	John E. West
9.	Andante Serioso	John E. West
10.	Adagio	W. Wolstenholme

BOOK III.		
1.	Moderato e Legato	Thomas Adams
2.	Moderato	W. G. Alcock
3.	Andante con Moto	George J. Bennett
4.	Andante	H. A. Chambers
5.	Grazioso molto Espressivo	Myles B. Foster
6.	"Song without Words"—Con Moto	Alfred Hollins
7.	Andante	Alfred Hollins
8.	Andante Dolente	John E. West
9.	Andante Pastorale	John E. West
10.	Adagio	W. Wolstenholme

(Just Published.)

BOOK IV.		
1.	"Elevation"—Andante e Legato	Thomas Adams
2.	Andante Religioso	Myles B. Foster
3.	"Simplicity"—Andante	Barry M. Gilholy
4.	Largamente	R. G. Hailing
5.	"Dialogue"—Andante Grazioso	Charles H. Lloyd
6.	Andantino	Arthur W. Marchant
7.	Con Moto Moderato	William Sewell
8.	Andante Amabile	William Sewell
9.	Andante	Clement M. Spurling
10.	Andante Sostenuto	F. Cunningham Woods

BOOK V.		
1.	"Invocation"—Andante Grazioso	Thomas Adams
2.	Andante con Moto	Percy E. Fletcher
3.	Poco Adagio	Myles B. Foster
4.	Andante Espressivo	Ignace Gibsons
5.	Adagio	Alfred Hollins
6.	Poco Lento	Charles H. Lloyd
7.	Andante Dolente	Arthur W. Marchant
8.	Andantino con Terezza	William Sewell
9.	Andante con Moto	Clement M. Spurling
10.	Adagio Molto	F. Cunningham Woods

BOOK VI.		
1.	Dolente	Edmund T. Chipp
2.	Andante Sostenuto	Myles B. Foster
3.	Andantino	R. G. Hailing
4.	Con Moto	Alfred Hollins
5.	"Communion"—Cantabile	J. Lemmens
6.	Andante Religioso	Arthur W. Marchant
7.	Lento	Charles J. May
8.	Larghetto	Albert Robins
9.	Adagio e Mezzo	William Sewell
10.	Andante Affettuoso	William Sewell

Price One Shilling Each Book.

London: NOVELLO AND COMPANY, Limited.

FANTASIA ON TWO ENGLISH MELODIES HOME, SWEET HOME, AND "RULE, BRITANNIA") FOR THE ORGAN. COMPOSED BY ALEX. GUILMANT.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

HAWKES & SON'S ORCHESTRAL PUBLICATIONS.

PETITE SUITE DE CONCERT. By S. COLERIDGE-TAYLOR.
Orchestral Suite.

I.—La Caprice de Nanette	Paris.
II.—Demand et Réponse	s. d.
III.—Un Sonnet d'Amour	10 0
IV.—La Tarantelle fréolante	

LIFE MOODS. SYMPHONIC VARIATIONS 12 0

By ARTHUR HERVEY.

SHEPHERD FENNEL'S DANCE 7 6

By H. RALFOUR GARDINER.

THE CROWN OF INDIA.—SUITE. By EDWARD ELGAR.

I.—Dance of the Nautch Girls

II.—Minuet

III.—The Warriors' Dance 10 0

IV.—Interlude

IV.—March of the Mogul Emperors

BAMBOULA. RHAPSODIC DANCE 7 6

By S. COLERIDGE-TAYLOR.

Orchestral Scores at Reduced Prices for Students All the above will

at 2s. 6d. each

COMPOSITIONS FOR VIOLIN. By ALBERT SAMMOR.

With Pianoforte Accompaniment.

SERENADE DE PRINTEMPS

AUBADE

BA-ATELLE

BERCEUSE

FANTASIA ON IRISH AIRS

CADENZAS TO THE BEETHOVEN CONCERTO

Superior Edition of the Best and most Popular VIOLIN SOLOS

by the great Masters. Edited by ALBERT SAMMOR.

Andante and Scherzo Capriccioso Ferdinand David

Ballade and Polonaise Henri Vieuxtemps

Elegie H. W. Ernst

Romance in F L. van Beethoven

Traumerei Robert Schumann

Meditation (on Bach's 1st Prelude) Charles Gounod

Légende Henri Wieniawski

Barcarolle L. Spohr

Scène de Bal Charles de Beriot

Kuyawiak Henri Wieniawski

Nocturne in E flat F. Chopin

HAWKES & SON, DENMAN STREET, PICCADILLY CIRCUS, LONDON.

PHANTASY ON THE NATIONAL ANTHEMS OF THE ALLIES FOR THE ORGAN. BY DR. CHAS. W. PEARCE. Two Shillings net.

Played by
H. C. TONKING (at the HERBERT F. ELLINGFORD at
Albert Hall, London) St. George's Hall, Liverpool)
T. HAIGH HAROLD M. DAWBER
ALLAN H. BROWN HERBERT LANE
C. E. BLYTON DOBSON LOUIS H. TORR
FREDERIC FERTEL P. J. MANSFIELD
and others.

G. SCHIRMER LTD.,
18, BERNERS STREET, LONDON, W.

TEN SEVENTEENTH-CENTURY SONGS

OF THE
SHAKESPERIAN AND RESTORATION PERIODS

SELECTED, EDITED, AND THE ACCOMPANIMENTS ADDED BY

SIR FREDERICK BRIDGE,
C.V.O.

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

PETERS EDITIONS

IN BOUND VOLUMES

PIANOFORTE SOLOS.		s. d.
2790a, b	BACH, J. S.—48 Preludes and Fugues (Ruthardt)	7 6
200, 201	Short Preludes and Fugues and Inventions in 2 and 3 parts	5 0
202-204	French and English Suites	6 6
295b	BEETHOVEN.—32 Sonatas. Vol. II.	6 6
1801b, c	The same, in 3 Vols. Sup. Ed.	6 6
297	Pieces (Kotos, &c.)	4 6
144	Concertos and Fantasia. Op. 18	4 6
195a, b	Symphonies, complete in 2 Vols.	3 6
1824a, b	Album, in 1 Vol.	5 0
1250	BENDEI, F.—Op. 139. Au lac de Genève	5 3
1900a	CHOPIN, F.—Pianoforte Works, in 3 Vols.	7 0
	Vol. I. 14 Waltzes; 51 Mazurkas; 10 Polonaises; 19 Nocturnes.	
1900b	Vol. II. Ballades; Impromptus; Scherzos; Fantasia; Studies; Preludes; Rondos.	
1930c	Vol. III. Sonatas; Berceuse; Barcarolle; Bolero, &c.; Concertos; Concert-Pieces.	
1926	Album. (32 Select Compositions)	4 6
1901b	Poloraises	3 9
1904	Nocturnes	3 9
19 6	Scherzos and Fantasia	3 9
1909	Sonatas	3 9
3013	CLEMENTI.—Tausig. Gradus	4 6
491	FIELD.—18 Nocturnes	3 6
197	HAYDN.—12 Symphonies	6 6
1148	JENSEN.—Op. 17. Wanderbilder	3 6
715a, b	KUHLAU.—19 Sonatinas	5 0
1187	LISZT.—Hungarian Fantasia	5 6
1704b	MENDELSSOHN.—Works: Vol. II. (Op. 5, 7, 14, 16, 33, 72)	5 6
273	MOZART.—Variations	5 6
198	6 Symphonies	4 6
1889	RUBINSTEIN.—Album	6 6
2300a	SCHUMANN.—Complete Works, in 5 Vols.	ench
2300b	Vol. I. (Op. 2, 15, 124, 90, 18, 19, 82, 28).	
2300c	Vol. II. (Op. 6, 9, 21, 12, 16)	
2300d	Vol. IV. (Op. 32, 72, 33, 111, 76, 136, &c.).	
2300e	Vol. V. (Op. 11, 22, 14, 54, 92, 134, and Op. posth.)	
2854a, b	SINDING.—Op. 31. 6 Pieces (in 1 Vol.)	7 6
2687a, b	Op. 34. 6 Pieces (in 1 Vol.)	7 6
489	WEBER.—Complete Works	6 6
717a, b	Sonatas, Pieces, &c. Concertstück	7 6
1826	Album	3 6
	GRIEG.—Album. Vol. I.	cloth
	Poetic Tone-Pictures. Album Leaves.	
	Lyrical Pieces (Book IV.)	
	Album. Vol. II.	cloth
	Humoresken. Lyrical Pieces (Book III.). Holberg Suite.	
	Album. Vol. IV.	cloth
	Two Melodies. Northern Dances and Popular Songs.	
	Sketches of Norwegian Life.	
	Peer Gynt Suites, Nos. I. and II.	cloth
PIANOFORTE DUETS.		
	GRIEG.—Holberg Suite. Norwegian Dances.	6 6
2591a	HANDL.—12 Organ Concertos. Vol. I.	6 6
1856a, b	HAYDN.—12 Symphonies, 1 Vol.	8 0
1125	MOSKOWSKI.—Spanish Dances	6 6
187b	MOZART.—Original Compositions	5 0
	12 Symphonies. Vol. II. (7-12)	5 6
2347	SCHUMANN.—Original Compositions	5 0
2348	4 Symphonies	6 6
136	BEETHOVEN.—11 Overtures	4 6
141	BELLINI—ROSSINI.—9 Overtures	3 6
VIOLIN AND PIANOFORTE.		
13a	BEETHOVEN.—10 Sonatas	10 0
14	MOZART I.—Sonatas	10 0
156a, b	SCHUBERT.—Sonatinas and Duets	9 0
191	WEBER.—6 Sonatas	4 0
TRIOS (PIANOFORTE, VIOLIN, AND 'CELLO).		
1740	MENDELSSOHN.—Trios	10 0
2377	SCHUMANN.—Trios (Op. 63, 80, 110)	12 6
QUARTETS (PIANOFORTE, VIOLIN, VIOLA, AND 'CELLO).		
1741	MENDELSSOHN. Quartet	14 0
SONGS (ENGLISH AND GERMAN WORDS).		
1112a	FRANZ.—Album. Vol. I.; Vol. III. (No. 1456b) each	6 0
1427	Vol. IV.	6 0
SONGS (GERMAN WORDS).		
	LIEDERKRANZ.—High, Medium, and Low	gach
	(Nos. 2071a, 2071b, and 2071c).	
395a	LIEDERSCHATZ.—Vol. I.	6 0
1774a	MENDELSSOHN.—Songs, High	6 0
20b	SCHUBERT.—Album I. Medium	6 0
20c	Low	6 0
176a	High	6 0
176b	Medium	6 0
176c	Low	6 0
790a	High	6 6
790b	Medium	6 6
790c	Low	6 6
2383b	SCHUMANN.—Lieder Vol. I. Medium	4 0
2383c	Low	4 0

3120 BERLIOZ—STRAUSS.—Instrumentation (3 Vols.) . . 38 0

LONDON: NOVELLO AND COMPANY, LIMITED.

(EDITION NOVELLO, No. 16.)

CRAMER.

FIFTY-SIX SELECT STUDIES

EDITED BY

FRANKLIN TAYLOR.

In One Volume, Price 4s. Or in Four Books, Price 1s. each.

(EDITION NOVELLO, No. 17.)

CLEMENTI.

GRADUS AD PARNASSUM

TWENTY-FOUR SELECTED STUDIES

EDITED AND FINGERED BY

FRANKLIN TAYLOR.

In One Volume, Price 3s. Or in Four Books, Price 1s. each.

(EDITION NOVELLO, No. 18.)

CZERNY.

SCHOOL OF VELOCITY

THIRTY SELECTED STUDIES

EDITED BY

FRANKLIN TAYLOR.

In One Volume, Price 2s. 6d. Or in Three Books, Price 1s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

No. 86, NOVELLO'S MUSIC PRIMERS.

A PRACTICAL GUIDE
TO THE
THEORY OF MUSIC

CONTAINING

NUMEROUS TEST-QUESTIONS WITH ANSWERS

BY

JULIA A. O'NEILL

Composer of "EXERCISES FOR THE WEAKER FINGERS" (Progressive Studies, Edited by FRANKLIN TAYLOR, Book 53) and of "MELODIOUS TECHNIQUE."

Price One Shilling. Paper Boards, 1s. 6d.

THE TIMES.

It is in its clear statement of facts, both in writing and by the use of simple diagrams, that Miss Julia O'Neill's book excels.

THE MORNING POST.

Her manner of putting down the facts is concise and clear. An immense amount of ground is covered in logical sequence, and the book is one of the most helpful publications as yet made. It is satisfactory to note that ear-cultivation is touched upon.

MUSICAL OPINION.

It is really surprising the amount of useful matter that Julia A. O'Neill has managed to compress within the covers of her primer, "A Practical Guide to the Theory of Music." Teachers who wish to keep abreast of the times in an educational sense will find this well-written guide calculated to help them to a knowledge of the latest and most accepted method of elementary theoretical instruction. We are pleased to note that the all-important subject of ear-culture has not been neglected in the present primer.

THE LADY.

It is a thoroughly praiseworthy attempt to present the cardinal facts of musical theory in a plain and straightforward manner to the beginner. Wholly admirable is the way the gradual formation of our present-day clefs is explained.

London: NOVELLO AND COMPANY, Limited.

A VALUABLE BOOK FOR TEACHERS AND STUDENTS.

TECHNIQUE
AND
EXPRESSION
IN
PIANOFORTE PLAYING
BY
FRANKLIN TAYLOR.

EXTRACT FROM PREFACE.

In the course of my experience as a teacher of the pianoforte, experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual aspects of the study of pianoforte playing, or, briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; the second, which may perhaps be more aptly designated the means of expression, includes rhythm, phrasing, variety, and gradation of tone, the use of the pedals, *et cetera*.

WITH NUMEROUS MUSICAL EXAMPLES FROM THE WORKS OF THE GREAT MASTERS.

PRICE, CLOTH, GILT, FIVE SHILLINGS NET.

Published as a net Book.

London: NOVELLO AND COMPANY, Limited.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.
Sold also by SIMPSON, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.—Monday, February 1, 1915.

This Supplement is part also of the February issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 79.

CHORAL TECHNIQUE.

At the meeting of the Musical Association held on January 19, Dr. W. G. McNaught read a paper on 'Choral Technique.' At the outset he referred to the difficulty of dealing with a practical subject without being able to give illustrations, for which under the circumstances it was not possible to arrange. He would attempt only a general survey of the conditions of choral technique and its relation to the still more important matter of interpretation. He was not providing a text-book. All who desired instruction should consult Dr. Henry Coward's unique work on the subject. That work was the most remarkable and exhaustive contribution to the study of choral training that had appeared in any language. After tracing briefly the state of choral music in the first half of the 19th century, he thus summarized the music of the period:

Excluding big choral works of the oratorio type, in a survey of miniature musical forms that obtained favour we find that they are distinguished by tonal and rhythmic simplicity, and a strong melodic appeal. But they had one other characteristic feature in that the idiom in which they were cast was born of an intimate experience of the human voice. Examine Webbe's 'When winds breathe soft,' or his splendid 'Thy voice, O Harmony,' and it is seen that all the effects that appeal to the eye as being good, also appeal to the ear, because all the notes are pitched precisely in the right place for the effect designed. Take that gem of purest joy serene, Horsley's 'By Celia's arbour' (A.T.T.B.), and compare its linked sweetness long drawn out with an up-to-date modern part-song by some of our young bloods, who it must be feared think in terms of the pianoforte or perhaps of the orchestra when they are writing for voices, and apparently in terms of the Zoological Gardens when they write for the orchestra.

Two important influences were the provision of cheap music by Vincent Novello and the propaganda of John Hullah, who persuaded the nation that everyone could sing if they only tried. Then came the 'Tonic Sol-fa' movement under John Curwen, which enabled millions to understand the elements of music. An important advance was made in the 'fifties by the establishment of Mr. Henry Leslie's famous choir. A new standard of choral execution was established, and its achievements affected composition:

The Victorian part-song was born of the needs of this choir. Nearly every contemporary British musician of standing wrote part-songs for its concerts. To-day we are apt to look down upon the products of this period, and to wonder that they should have excited so much interest and have occupied the resources of the finest choir in the country. The subject of these compositions was generally about the seasons—Spring, Summer, Autumn, Winter—Violets, Swallows flying home, Love songs, and wily inducements to babies to slumber. Their apotheosis was Barnby's 'Sweet and low' or Samuel Reay's 'Dawn of Day.' Henry Smart was a fertile contributor, and Hatten was scarcely less popular. But dainty and pretty as are many of these compositions they do not achieve the dignity and breadth found in the compositions of Pearsall and the Elizabethan madrigalists that so often appeared in Leslie's programmes. The contributions of Mr. Leslie

himself also deserve special mention. Some of them are still in vogue, and one or two, notably 'The Lullaby of life,' are thought worthy the attention of the best choirs.

Then out of the Welsh Eisteddfod, and to a less extent of the festivals of the French Orpheus societies, grew the competition movement in England. So far back as 1862 we hear of competition successes. A choir under Mr. Joseph Proudman was successful at the 1867 Paris Exhibition, and in 1873 and 1874 national music competitions were held at the Crystal Palace. Then came Stratford (East London), and later Miss Wakefield with her socio-musical propaganda. But these local schemes were not conceived with a view to the cultivation of technique as to spread the practice of music amongst the whole community. The lecturer went on to say:

But clearly it was out of this movement that the greater competitions grew, and later in the 19th century choral technique began to make extraordinary advances. The attraction of a performance in a special arena before rivals for fame and the possibilities of a wreath of victory stimulated the closest study and turned rehearsal rooms into scientific workshops. The fact that there were in the country a great number of amateur and professional conductors who were born choir-trainers now became manifest. At the chief competition centres such as Morecambe and Blackpool the performances of choirs reached a standard of technique and interpretation hitherto undreamt of in this country. These performances were heard by the best of our native musicians, and evidently they were soon thinking of new potentialities of choral effect, and were acquiring an ominous faith in the boundless skill of choralists to deal with technical difficulties that included the most formidable barbed-wire entanglements.

It will be worth while at this stage to inquire as to what natural faculties and acquired skill may be regarded as the tonal equipment of a first-rate choralist. I offer the following rough tabulation:

- (1) A sense of absolute pitch. This is a rare gift. I doubt whether it is of much use to a choral performer.
- (2) A temporary memory of absolute pitch. This is elementary and indispensable. All perception of tonal relations is dependent upon this memory. Without it an interval could not be appreciated. People who do not possess this memory are said to have 'no ear.'
- (3) The memory of Intervals. That is, the relation of the 'distance' (to use the conventional word) of one pitch to another. A small percentage of singers use this method of calculation successfully, but the great majority of readers from the staff notation apply it in a vague, unsystematic way until they have memorised the music.
- (4) Memory of the effect of a scale-degree in its relation to all the other scale-degrees. This is the tonic sol-fa plan. While the tonal relation of a note is clear, or even fairly clear, the singer is independent of interval observation. But he is pulled up when tonal relations become vague, as they do very frequently in modern music.
- (5) An extra sense, difficult to define, which enables some singers to sing securely without their knowing how they do it.

- (6) The ability to imitate or pick up quickly. All choir-trainers are familiar with the lady candidate who claims to be able to sing at sight provided she may sit next to Miss Blank!
- (7) Lastly, there is memory of the music practised. This is a precious gift probably as valuable as any of the others tabulated. Some good sight-singers seem always singing at sight: they are slow to learn. At the start they are the hares, but the tortoises with retentive memories often catch up.

A good choir is a conglomerate of singers pursuing one or other of these ways and means of getting notes. So far as tonal correctness is concerned the end is attained when all the choir becomes familiar with the music.

I have alluded to the influence that the experience of fine choral technique has upon composers and its by-product of extraordinary difficulties that seem to take little or no heed of the limitations of choralists. When the exasperating tonal difficulties of some modern choral music are overcome by exhausting and depressing rehearsals that tend to destroy every vestige of pleasure on the part of the performer, what is the musical appeal of the most perfect performance? Often it is simply deadly dull. This one can assert while acknowledging that other equally exacting choral music yields the most beautiful and original effects. Only genius, which it is so easy to ape, makes such experiments tolerable.

In conclusion various points of choral technique were analysed.

TONAL AND RHYTHMIC ATTACK.

First, there is tonal attack. One of the commonest faults of choralists is the habit of approaching high and even middle compass notes by a curve from below. This method of tonal attack is adopted unconsciously, and individuals who have fallen into the habit are generally incredulous as to their being in fault. Some singers who are uncertain of their notes make a circular tour round the pitch, and perhaps never arrive at all at the centre—they sing with a sort of corkscrew effect. In drilling a choir to avoid these faults, care has to be taken to avoid a jerky, semi-sforzando style that is destructive of *sostenuto*. If singers can sing a given pitch at all, they can by will-power strike that pitch without a curve and without undue accent.

Although vibrato production—the cinematograph voice—is not to do with attack, it may very well be considered here. Finely equipped choirs are sometimes ruined owing to some of their members adopting this vicious style. Tone so delivered refuses to blend.

The other branch of attack has to do with rhythm. There are few things more delightful in choral performance than a dainty precision of execution that comes from absolute unity of rhythmic feeling on the part of performers. The ideal admits of no maddening leaders, and, therefore, of no exasperating followers. The four or more parts must beat as one. Inexperienced conductors are apt to think that they have done their duty to attack if they secure unanimity of the start of a phrase. But every rhythmic detail of a phrase must be unified in execution. The insides of phrases are often very faultily smudged, especially when miscellaneous divisions of the pulse occur.

PHRASING.

There are several technical aspects in which the association of words with music may be studied.

First, we have to note that the musical phrase exists, and that often it is the real unit of the musical appeal. Break it up remorselessly, connect some of its fragments with those of another phrase, and the music disappears. In choral training, as in solo singing, the question is eternally arising as to how far, if at all, we are entitled to damage the music in the real or supposed interest of other objects. Clear enunciation and verbal phrasing for sense are separate objects of performance that are sometimes more or less in conflict with the abstract musical phrase. To these we have to add the physical necessity of breathing, with its constant interruption of continuity. Before I deal with these points in detail it may be well to ask you to remember that it is possible for an auditor automatically to piece together the fragments of

a broken musical phrase, just as he can join the broken details of a verbal phrase and realise the import of the words. This is a saving grace. The nice question is how far we can venture to draw upon these subjective faculties, which are a special task and may easily become a burden to the auditor of vocal music.

Then as to clear enunciation. It goes without saying that this is a proper object of performance. So far as it is concerned with differentiation and unity of vowels, it is a beautiful element of choral effect for its own sake, apart even from the conveyance of verbal significance. Vowels so performed are a kaleidoscope for the ear.

But the case is different when we consider the consonants, those unmusical boundaries of so many English words, oftentimes the ugly frame of the word-picture. The problem of the consonant in singing is how to secure clear definition of initials and finals without deteriorating the vowel which is the musical appeal.

A conductor devotes special attention to these consonantal explosions, and finds that the vowel has been squeezed to death, and that the singing is often a succession of splutters. The cult of the final consonant is especially responsible for some absurd effects. Some conductors, and many solo singers, are at so much obvious pains to make the final consonant the most prominent feature of a word, that the result is an extra syllable. I remember an amateur elocutionist who aped this device of the third-rate tragedian. He was reciting Macaulay's 'Horatius.' He remarked:

Those behind cried forward
And those in front cried backer.

Often have I heard otherwise excellent choral performances defaced by this excess. The mean has to be found between duty to the consonant and duty to the vowel. But here I am concerned mainly with the result of over-attention to consonants on the musical phrase. Of course, it is destructive of the music, because it delivers the phrase in tiny instalments and draws too heavily upon that piecing faculty of the auditor I have already described.

The necessity of breathing-places has also to be considered in its dual relation to the verbal phrasing and the musical phrasing. I refrain from a discussion of physical methods of inspiration and control of breath. If I attempted such a dangerous proceeding, I should have to be strongly entrenched. I concern myself only with the choice of breathing-places. As a rule, it is worth while for the choir-trainer to fix the places. But not infrequently in *sostenuto* passages, it is better to leave the matter to the varied convenience of singers, because the result may be a perfect continuity to the auditor. Besides, we have to consider the personal factor. The adipose tissue of a portly contralto in smart evening dress may hinder internal expansion, and conscientious struggles may have unfortunate platform results. But the real point is whether the choice of breathing-places should be governed exclusively by a consideration of the words or of the music. The highest art is of course to keep both objectives in view. In this task we are greatly assisted by the possibility of short intakes of breath, that by practice hardly perceptibly interfere with continuity.

RELATION OF VERBAL AND MUSICAL PHRASING.

I now come to what is the most important consideration in this matter of the relation of verbal and musical phrasing. Of course, it may be said that it is the business of the composer to fit his music to the words exactly and to leave no dubious task to his interpreters. But while some music is born of complete intimacy with the words, there are numerous instances where the flights of a composer's fancy lead him to indulge in charming musical effects that we should not care to sacrifice because of an exaggerated idea of the necessity of exact conformity of words and music. Shall we, then, say that in choral music at least we need not invariably worship verbal sense so superstitiously as to involve a deliberate sacrifice of the musical idea? After all it is the composer's affair, and if it does not work well the possibility of failure fits the crime. The choir is only the Pickford that collects from the producer and distributes to the consumer. If the manufacture has imperfections, it may be pleaded that it is not the business of the distributor to attempt to put things right. But he may be held responsible for damages *en route*. Again, we have to keep in mind

and make use of the capacity of the auditor to piece the sense of the words together, and also, it may be added, his still more pronounced faculty of absorbing only the music and not bothering about the words. I lay down no inflexible rules. In every case the expert trainer should consider the situation and decide accordingly.

TECHNIQUE FOR ITS OWN SAKE.

I now come to the last heading of my synopsis, the exhibition of technique for its own sake, and its subordination to interpretation. In connection with the splendid performance of the finest unaccompanied choral music at the leading competition centres, no other subject has been discussed so fully and publicly, and there has been considerable difference of opinion as to actual facts—that is, as to whether this or that notable performance was simply a remarkable exhibition of technical skill or whether its success was owing to interpretative insight.

'EXPRESSION' MARKS.

Now as to what are somewhat delusively called 'expression' marks. These well-known directions are concerned mainly with dynamic contrasts. They grade force from the softest *pp* to the loudest *ff*, and include *sforzando*, *sm.*, *dim.*, &c. Others direct style, as *dolce*, *sostenuto*, *staccato*. Examine the application of these signs and words, especially as they are employed in a great deal of recent music, and it is obvious that they are often simply and solely appeals to musical effect, altogether apart from the sense of the words. They interest the ear because they provide pleasurable contrasts, and they hypnotise attention and capture the mind of the auditor for the reception of the mood colour, the real expression of feeling, that may concurrently be exhibited. They are pure effects just as significant or as meaningless as are orchestral effects of a similar nature. We cannot justly censure their realisation on the ground that they are mere appeals to effect, inasmuch as they are asked for by the composer and are perhaps a feature of his composition. It is the real danger of their exaggeration that has to be guarded against. A sense of proportion has to be cultivated. No one can say how loud a *forte* or how soft a *piano* should be; how much the sound should be increased in a *crescendo* or diminished in a *diminuendo*. *Sforzandos* are often greatly overdone, and what was meant for a mild, billowy swell is made into a frenetic and strenuous noise. Nothing by way of dynamics tests the skill and control of the conductor more than his treatment of expansions. If there is no escape from this sort of technique of relative tonal force, we must at least demand that it is used with judgment and discretion. Whatever its utility as a musical appeal it falls dead short of the interpretation of *mood*, the manifestation of which is an elusive and mysterious ingredient that steals into the voice and plumbs depths of the soul of the listener and at times makes him hold his breath in awe.

The power to interpret a moody piece is the highest achievement of choral performance. It is as though the disembodied spirit of the composer were reincarnated in the conductor and his choir. Such are the possibilities of choral performance as it appears to-day.

Modern composers have provided an extensive repertory of this type of tone-poetry in the form of unaccompanied choral music. It is gratifying to add that British composers are as much in evidence in this department as are any foreign musicians.

THE FUTURE.

What is before us by way of evolution of new idioms applied to choral compositions one almost fears to conjecture. Choral music cannot escape the furnace in which all musical material is burning. But whatever the outcome, it will live or die just as it recognizes or fails to recognize the natural limitations of human voices and the power of average folk to conceive tonal relations.

In the discussion that followed, Dr. Cummings (who was in the chair) referred to the neglect of Bishop's choral music. Dr. Aitkin made some interesting observations on enunciation, and Dr. R. R. Terry alluded to the influence exerted on choral technique by the idiom or Elgar's 'Dream of Gerontius'

and Bantock's works, and he said that modern editions of old works were too much edited by men lacking experience. Mr. Venables spoke of the discouragement to chorists arising from the difficulties of tests.

A full report of the paper and the discussion will appear in the Proceedings of the Musical Association.

Not long ago we heard from Dr. A. S. Vogt (the conductor of the famous Mendelssohn Choir at Toronto) that he had been adjudicating at Competition Festivals at Alberta and Saskatchewan. He said that everywhere he found a determination on the part of competing conductors to cultivate the fundamental principles in choral-tone technique and expressiveness in interpretation which had worked such wonders in the British Isles. Dr. Vogt's Choir had arranged for a visit to this country and the Continent this spring, but all the arrangements had necessarily to be abandoned when the War broke out.

THE NATIONAL EISTEDDFOD, ABERYSTWYTH.

August 30 to September 4, 1915.

We have before us the syllabus issued for this great event. It will be recalled that the 1914 Eisteddfod was to have been held at Bangor, but it was decided to abandon it owing to the breaking out of the War. The tests in the principal classes in the Aberystwyth syllabus are as follows:

CHIEF CHORAL, MIXED-VOICE.

(Open to all comers. 120 to 180 voices.)

Prizes, £10 and £45.

- 'Cold winter, villain that thou art' (unaccompanied) (Debussy).
- 'Storm in nature,' chorus from 'The storm' (David Jenkins).
- 'Sanctus' from Bach's 'Mass in B minor.' (To be sung in Latin.)

MALE-VOICE.

(Open to all comers. 50 to 80 voices.)

- 'Dance of the Gnomes' (MacDowell).
- 'The Druids' (Joseph Parry).
- 'The phantom host' (Hegar).

SECOND CHORAL, MIXED VOICES.

(Open to all comers. 50 to 80 voices.)

- 'Blossoms, born of teeming springtime' (Dvorák).
- 'Autumn woodland' (D. Emlyn Evans).

FEMALE VOICES (Open).—30 to 45 voices.

- 'Funeral Song' (Chausson).
- 'The Ballad of Sir Humphrey Gilbert' (Wolstenholme).
- 'The nightingale's voice' (D. Emlyn Evans).

CHILDREN'S CHOIRS (Open).—40 to 50 voices.

- 'She walks in beauty' (Julius Harrison).
- 'The Heavenly Dove' (Tom Price).

VILLAGE CHOIRS. (25 to 35 voices.)

- 'Wrong not, sweet Empress' (Hubert Parry).
- 'Benedictus' (Robert Bryan).

It will be observed that the tests are of a high class, and draw largely upon modern music. The songs selected for solo singers are equally good. We have not space for their titles this month.

COMING COMPETITIONS

(WITH SECRETARIES' NAMES).

February 23, 24, 25.—Oaklands Congregational Church, Shepherd's Bush. Solo singing all voices, and pianoforte playing; no choral classes. Mr. A. E. Bush, 129, Coldershaw Road, West Ealing, London, W. Entries close February 6.

March.—Haughton and District (Staffordshire). Eleven classes, village choirs and school choirs. Two open classes are for choirs of mixed voices, another for male voices. No solos or instrumental classes. Miss B. E. Royds, Haughton, near Stafford.

March 20.—Sheffield. Under the auspices of the Clarion Vocal Union. The syllabus has not reached us.

April 16, 17.—Belfast. The syllabus of this Festival has just been issued. Forty-three classes are provided for. They include choirs of all kinds and several for instruments. The *Northern Whig*, in backing up the event, says, 'Surely the music-lovers of Belfast will see that the movement, which has now been firmly established in our midst as an annual event, will not suffer on this occasion. The times are exceptional, but there is no reason why we should hang our harps upon the willows.' We trust the courage of the committee will be justified by a full response. Miss L. Murphy, B.A., Churchill, Craigavad, Belfast.

May 1.—Glasgow. Originally it was intended to enlarge the scope of this already important event. But this year it has been deemed expedient not to attempt to do more than encourage the schools, female-voice choirs, vocal quartets, and adult solo singers (six classes). The following statement as to the tests is made in the syllabus: 'The committee—although not actuated by any Chauvinistic spirit—has thought the present an appropriate time to exploit more fully than heretofore the creative resources of British musicianship. The result is an "all-British" syllabus of outstanding interest.' We hope to find space in our next issue for this patriotic list of tests. Mr. Hugh S. Robertson, 115, Renfield Street, Glasgow.

May 5, 6.—Tewkesbury. The first competition was held here in March, 1914, and was a great success. This year's scheme, which was drafted before the War, is to be persevered with as far as it is found possible. Over a thousand men in the neighbourhood have joined the Army. Eighteen classes are enumerated in the syllabus. Choirs of all kinds, solos for all voices, pianoforte and violin playing and string quartets are provided for. Mrs. Purcell Wilson, Avonbank, Tewkesbury.

May 10 to 15.—'Feis Ceoil' Irish Musical Festival, Dublin. The syllabus of this leading event ignores all reference to the effects of the War, and the programme is as elaborate as ever. Sixty-four classes, covering almost every department of musical activity, are enumerated. The selection of tests must have been a heavy task. No fewer than 114 pieces are scheduled. The syllabus is an interesting record of the event since its establishment in 1897. The budget of last year's Festival shows a turnover of £772 3s. 10d., the loss for that year being £30 3s. 10d. Miss Edith Mortier, 37, Molesworth Street, Dublin.

May 20, 21. The sixth Cornwall Competition. To be held at Wadebridge (a new centre). This Festival has been promoted by Lady Mary Trefusis. Sixteen classes, mostly for school choirs. No adult mixed-voiced choirs on this occasion, but choirs of women's voices are provided for. Pianoforte, violin, viola, and violoncello are also included. The Lady Mary Trefusis, Porthgidden, Devoran, Cornwall.

People's Palace, London, E. This Festival is to be held. The syllabus has not reached us.

The above are in addition to Festivals announced in recent issues of the COMPETITION FESTIVAL RECORD:

Macclesfield.
Coleraine (Ireland).
Stratford (London, E.).
South-West London.
Ilkley (Wharfedale).
West Sussex (Chichester).

Hastings.

Morecambe.

London Working Girls' Federation of Girls' Clubs.

Manchester and District.

A competition of some importance, to be held at Port Elizabeth, South Africa, had been designed, but the War has forced postponement.

COLWYN BAY.—January 1.

Among the Eisteddfodau held in the Principality during the Christmas holidays, one of the most successful was that of Colwyn Bay on New Year's Day. As usual musical and non-musical events shared the attention. The adjudicator in the former was Mr. W. T. Evans, who awarded prizes as follows: Children's solo, Margaret S. Griffiths and Samuel V. Thompson (divided); pianoforte solo, Miss H. M. Collins; soprano solo, Miss G. Williams; tenor solo, Mr. W. R. Evans; baritone solo, Mr. E. Jenkin Roberts. In the junior choral class Penmachno Choir (Mr. E. Roberts) were the winners. Dr. J. Parry's 'Monks' war march' was the test in the male-voice choral competition. Trefin (Mr. T. R. Williams) proved superior to Colwyn (Mr. Edward Davies).

MIDDLESBROUGH.—January 1.

The thirty-fourth annual Cleveland and Durham Eisteddfod was held in the Town Hall, Middlesbrough, on New Year's Day. The committee boldly decided not to suspend the meeting on account of the War, though reducing the proceedings from four meetings to two, held in the afternoon and evening. It is a pleasure to record the success of the gathering both in the dimensions of the audience and in the number of competitors. There was the usual round of events, but the special feature of this year's programme was the introduction of a String Quartet class. There was only one entry, but the competitors played so well and the audience followed the performance with such interest that on all hands the wish was expressed that the committee should persevere with the competition until it produced substantial results. The adjudicators were Mr. E. T. Davies (who came in place of the late Mr. Harry Evans), and Mr. T. J. Hoggett.

The following awards were made in the solo classes:

Boys (10 entries).—J. Birkbeck.
Girls (24 entries).—Irene Norton.
Soprano (15 entries).—Miss Phillips.
Contralto (14 entries).—Miss Dora Gledhill.
Tenor (15 entries).—Mr. Lambert Harvey.
Baritone and Bass (16 entries).—Mr. H. R. Jones.
Violin (15 entries).—Mr. A. Thompson.
Pianoforte (30 entries).—Miss Dora Ward.

A class for Vocal Trios (S.A.T.) drew eight entries, of whom the Kensington Trio proved the prizewinners.

The following were the tests, entries, and results in the choral classes:

CHILDREN'S CHOIRS.

Test: 'Springtime birds' (Joan Trevalsa).

Marton Road School Senior Choir (Mrs. J. Birch),
(one entry).

LADIES' CHOIRS.

Test: 'Sound sleep' (Vaughan Williams).

Middlesbrough Madrigal Society (Mr. A. Gordon Hood).

1st. Middlesbrough Co-operative (Mr. Gavin Kay).
York Ladies' Musical Union (Mr. C. F. Musgrove).

MALE-VOICE CHOIRS.

Tests: 'Viking song' (Julius Harrison).

'The sailor's return' (Percy Fletcher).

Eston and Normanby (Mr. Gavin Kay).
(Three entries, one choir sang.)

No. 930. NOVELLO'S PARISH CHOIR BOOK. Price 2d.

NOVELLO'S PARISH CHOIR BOOK

Benedicite, omnia opera.

61.	BENNETT, GEORGE J., in E flat	...	...	...	...	1½d.
62.	BENNETT, GEORGE J., in G	...	...	...	...	1½d.
427.	BENNETT, GEORGE J., in D	...	...	...	...	3d.
101.	BEST, W. T.	...	...	...	...	3d.
102.	BLAIR, HUGH	...	...	...	...	1½d.
423.	DE LACY, GIBBS, CHAMPNEYS, and STAINER	...	...	...	...	1½d.
205.	ELLIOTT, J. W.	...	...	...	...	2d.
374.	ELLIOTT, J. W., in G	...	...	...	...	4d.
343.	ELLIOTT, M. B., in G	...	...	...	...	1½d.
65.	EYRE, A. J. (No. 2), in F	...	...	...	...	1½d.
371.	EYRE, A. J., in E flat (<i>with a Quadruple Chant in D, for Te Deum</i>)	...	...	...	...	2d.
328.	FOSTER, M. B., in F (<i>Chant form</i>)	...	...	...	...	4d.
58.	FROST, PERCY H., in D	...	...	...	...	2d.
93.	GADSBY, HENRY, in G (<i>Chant form</i>)	...	...	...	...	1½d.
55.	GLADSTONE, F. E. (<i>Chant form</i>)	...	...	...	...	3d.
67.	GLADSTONE, F. E., in G (<i>Unison</i>)	...	...	...	...	1½d.
428.	GODFREY, A. E., in C	...	...	...	...	3d.
423.	H. B. C.	...	...	...	...	1½d.
196.	HERVEY, F. A. J., in A flat	...	...	...	...	1½d.
103.	HUGHES, W.	...	...	...	...	1½d.
422.	LIFFE, F. (No. 1)	...	...	...	...	1½d.
429.	LEMARE, E. H., in E flat	...	...	...	...	3d.
426.	LLOYD, C. H., in E flat	...	...	...	...	2d.
96.	MARTIN, GEORGE C., in F	...	...	...	...	4d.
98.	MARTIN, GEORGE C., in G	...	...	...	...	4d.
100.	MARTIN, GEORGE C., in E flat	...	...	...	...	4d.
210.	MATTHEWS, T. R., in E flat	...	...	...	...	1½d.
421.	MILLER, C. E. (No. 2. <i>Chant form</i>)	...	...	...	...	2d.
225.	PETTMAN, EDGAR (No. 1, in C; No. 2, in E flat)	...	...	...	...	2d.
232.	PETTMAN, EDGAR, in E flat	...	...	...	...	1½d.
157.	ROBERTS, J. V., in B flat	...	...	...	...	4d.
74.	SMITH, BOYTON, in A flat	...	...	...	...	1½d.
420.	SMITH, C. W. (<i>Set to music in five parts</i>)	...	...	...	...	6d.
301.	STAINER and BLAXLAND (<i>Chant form</i>)	...	...	...	...	1½d.
195.	STAINER, J., in D	...	...	...	...	1½d.
424.	STAINER, WINN, and WALKER	...	...	...	...	1½d.
94.	TURLE, HAYES, and BRIDGE, in A	...	...	...	...	1½d.
199.	WEST, J. E., in C	...	...	...	...	1½d.
85.	WOOD, W. G., in D	...	...	...	...	1½d.
387.	WRIGLEY, G. F. (<i>Quadruple Chant</i>)	...	...	...	...	1½d.

LONDON: NOVELLO AND COMPANY, LIMITED.

POPULAR HYMNS AND TUNES

(NOVELLO'S PARISH CHOIR BOOK.)

657.	*A Harvest Hymn of Praise	J. H. Maunder
298.	Abide with me! fast falls the eventide	W. T. Best
550.	All blessing, honour, glory, might. Arranged by J. Stainer	Mendelssohn
202.	All glory, laud, and honour (<i>Processional, Palm Sunday</i>)	A. H. Brown
688.	At home with Christ	J. Stainer
536.	At the Manger (<i>Words only, 1d.; or, 2s. 6d. per 100</i>)	J. Stainer
640.	Behold the Lamb of God	J. Stainer
508.	Children's Missionary Hymn (<i>Words only, 3s. per 100</i>)	John E. West
511.	Church Bells	J. Tilleard
720.	Courage, brother, do not stumble	A. Sullivan
218.	*Crossing the bar	J. Barnby
637.	Crossing the bar	C. H. H. Parry
389.	Dies iræ (Day of mourning)	H. G. Bonavia Hunt
299.	Dies iræ, dies illa! ("Day of Wrath! O day of mourning")	W. T. Best
226.	Evening Hymn Tunes, Four	Edgar Pettmann
192.	Father of life (<i>Wedding</i>)	J. Turle
281.	Flower Service Hymns, Two	Lady Euan-Smith
537.	For others' sakes (<i>Temperance</i>) (<i>Words only, 2s. 6d. per 100</i>)	J. Barnby
519.	Forward be our watchword (<i>Processional</i>)	S. Smith
776.	Glorious things of thee are spoken	G. C. Martin
624.	God of Glory, King of nations (<i>Processional</i>)	W. Parratt
772.	God of our fathers known of old (<i>Recessional</i>)	G. C. Martin
777.	God of our fathers known of old (<i>Recessional</i>)	E. W. Naylor
740.	God of our fathers, unto Thee	A. M. Goodhart
543.	God rest our Queen (<i>Words only, 2s. 6d. per 100</i>)	B. L. Selby
512.	God the All-terrible	J. Stainer
795.	Go forth, go forth to win the world	H. S. Irons
539.	Great God, Who madest all (<i>Temperance</i>)	G. H. S. Irons
598.	Hark, Hark the Organ (<i>Processional</i>) (<i>Dedication of an Organ</i>)	G. J. Bennett
782.	Hark, hark the Organ (<i>Festival</i>) (<i>Didto</i>)	John E. West
520.	Hear, holy Father (<i>Baptismal</i>)	H. R. H. Princess Henry of Battenberg
562.	How blest the land (<i>Coronation</i>)	Luther
339.	How shall we teach our children	G. C. Martin
358.	*Hymn Tune, "Bishopgarth"	Arthur Sullivan
440.	Hymn Tune, "Cathedral"	A. H. Brewer
770.	Hymn Tune, "Esther"	A. H. Brewer
379.	Hymn Tune, "Gounod"	C. Gounod
768.	Hymn Tune, "St. Ethelbert"	A. H. Brewer
252.	I love to hear the story (for Children)	F. Clay
689.	In the faith of Christ (<i>Processional</i>)	G. C. Martin
690.	Jesu! our Lord and God (<i>Processional</i>)	G. C. Martin
757.	Jesu, the very thought is sweet	Ivor Atkins
211.	Jesus Christ is risen to-day	W. T. Best
623.	Lead, kindly Light	J. B. Dykes
366.	Lead, kindly Light	C. H. Purday
365.	Let all our brethren join in one (<i>Harvest</i>)	J. Barnby
467.	Lie still, beloved, lie still (<i>Words only, 2s. 6d. per 100</i>)	C. H. Lloyd
448.	Lift high the Cross (<i>Words only, 2s. per 100</i>)	J. L. Bennett
610.	Lift your heads, ye gates of God (<i>Processional</i>)	S. S. Wesley
531.	Lo! He comes with clouds descending	J. Tilleard
193.	Lord of all being! throned afar (<i>A Sunday Hymn</i>)	A. M. Goodhart
586.	Lord of Grace (<i>Confirmation</i>)	H. R. H. Princess Henry of Battenberg
529.	Lord of Hosts, Who hast endured us (<i>Words only, 2s. 6d. per 100</i>)	W. Parratt
596.	*Lord of might, our Land's defender (<i>Coronation</i>)	Arthur Sullivan
742 & 794.	Lord of our Fathers (Two versions)	G. C. Martin
503.	Lord, we uplift our voice (<i>Evening</i>)	C. H. Lloyd
498.	My God, and is Thy table spread	G. M. Garrett
564.	Now is the Earth (<i>Wedding Hymn</i>) (<i>Words only, 2s. 6d. per 100</i>)	J. Stainer
514.	Now thank we all our God (<i>Nun danket alle Gott</i>)	

Those marked thus * may be had in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

. Maunder ed
W. T. Best 184
endelssohn 18
H. Brown 184
J. Stainer 18
J. Stainer 18
J. Stainer 18
in E. West 18
J. Tilleard 18
A. Sullivan 18
J. Barnby 184
H. Parry 18
avia Hunt 34
W. T. Best 184
Pettmann 21
J. Turle 34
ian-Smith 21
J. Barnby 18
S. Smith 18
C. Martin 18
V. Parratt 18
C. Martin 18
W. Naylor 18
Goodhart 18
L. Selby 18
J. Stainer 18
C. Martin 18
S. Irons 18
Bennett 18
n E. West 34
attenberg 18
Luther 18
C. Martin 184
Sullivan 18
I. Brewer 18
I. Brewer 18
C. Gounod 18
I. Brewer 18
F. Clay 34
C. Martin 18
C. Martin 18
or Atkins 18
T. Best 34
B. Dykes 18
Purday 18
I. Barnby 18
H. Lloyd 18
Bennett 34
Wesley 18
Tilleard 18
Goodhart 184
attenberg 18
Parratt 18
Sullivan 18
in each 18
H. Lloyd 18
Garrett 18
Stainer 18
... .. 18



In many Churches it is customary to sing "Benedicite" on those mornings when the First Chapter of Genesis, or the Third Chapter of Daniel is appointed to be read. The framers of the Prayer Book of 1549 ordered it to be used in Lent; but it seems doubtful whether this was not (so to speak) a ritual error, due only to the fact that as "Te Deum" had been, in the old use, omitted in Advent, between Septuagesima and Easter, and on all week days out of Paschal time, the framers of the new Offices, or rather the revisers of the old ones, thought they must substitute something for "Te Deum" during Lent. There is no real authority for using "Benedicite" specially in penitential seasons. The Roman and old English use was to make it a specially festal Canticle; it was the Canticle of Sunday *Lauds*, "Te Deum" belonging to Sunday *Matins*. In the Benedictine use it was the Sunday Canticle. In the old use made by S. Cæsarius of Arles, it was sung in Sunday *Matins*. In the old Spanish Church it was sung at Mass, according to a Council of Toledo in the seventh century; and it is still part of the Roman Thanksgiving after Mass.

There are persons who regard this noble hymn as unfit for devotional use in Church. This feeling probably arises from accepting its words literally. * "But such a gross realisation of the hymn misses its purpose altogether. . . . A literal interpretation given to the 'Benedicite' clothes it with inconsistency, suggests an *Æsopian* fable rather than a Christian hymn, and tends to check rather than

* From "Benedicite, or The Song of the Three Children; being Illustrations of the Power, Beneficence, and Design manifested by the Creator in His Works." By G. Chaplin Child, M.D. London: John Murray, Albemarle Street.

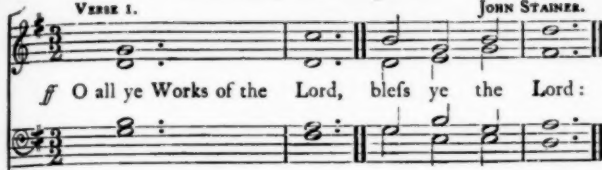
promote devotion. Let every shade of such a meaning be banished from the mind, and exchanged for another more true and elevating. It is only by the thoughts suggested to us in pondering on the wonderful perfections of animals that they can serve as aids to adoration; and it is in the same sense only that dead things—such as stars, the sea, or the wind—can be associated with living things as promoting with equal fitness the same end. If this interpretation be not realised, the words of the ‘Benedicite’ degenerate into extravagance, and are stripped of all their beautiful significance in the minds of thoughtful men. Invested with the same indirect meaning, the names of Ananias, Azarias, and Misael, are most fitly introduced among the invocations of the hymn. They have, it is true, long passed from the scene of their trials; but though no voice of praise may rise from the grave, their memories remain to us as symbols of God’s omnipotence. In thinking of them we recall the example of men who trusted in the Lord and were not forsaken, who stood forth ready to brave the most cruel death rather than deny their faith, and whom no tyrant could either terrify or hurt, because they were upheld by God’s protection. Is there no aid to devotion in such examples, or in the thoughts that rise up in association with such names? On the contrary, no invocation in the hymn is more profitable or suggestive. Thus, by their trusting faith when living, they continue, even though dead, to praise and magnify Him for ever.”

It has been suggested that “Benedicite” falls naturally into three divisions: the first seventeen verses (verse 1 being introductory only) relating to the natural kingdom, in so far as it is, or in early days was thought to be, extra-terrestrial; the nine succeeding verses belonging to the terrestrial creation only; the remaining verses, verse 27 to the end, referring to the spiritual kingdom—the Church. The change of construction at verses 18 and 27—“Benedicat” instead of “Benedicite”—may seem to favour this suggestion, and in the following arrangement an attempt has been made to illustrate it musically by a change of chant at these verses.

Benedicite, omnia Opera.

VERSE 1.

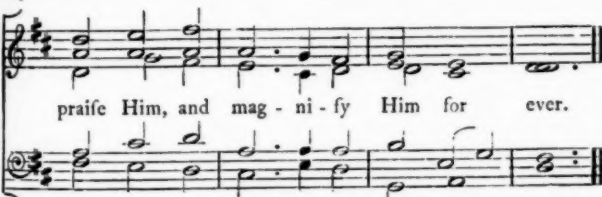
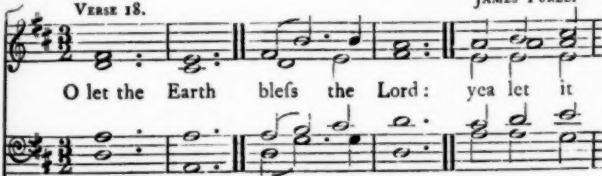
JOHN STAINER.



- | | |
|----------------------------------|----------------------------------|
| 2 O ye Angels of the \| Lord, | 9 O ye Winds of \| God, |
| blefs, &c. | 10 O ye Fire and \| Heat, |
| 3 O ye \| Heavens, | 11 O ye Winter and \| Summer, |
| 4 O ye Waters that be above | 12 O ye Dews and \| Frosts, |
| the \| Firmament, | 13 O ye Frost and \| Cold, |
| 5 O all ye Powers of the \| Lord, | 14 O ye Ice and \| Snow, |
| 6 O ye Sun and \| Moon, | 15 O ye Nights and \| Days, |
| 7 O ye Stars of \| Heaven, | 16 O ye Light and \| Darknefs, |
| 8 O ye Showers and \| Dew, | 17 O ye Lightnings and \| Clouds, |

VERSE 18.

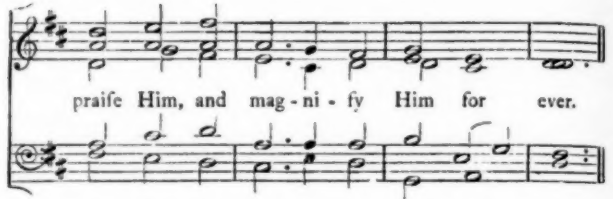
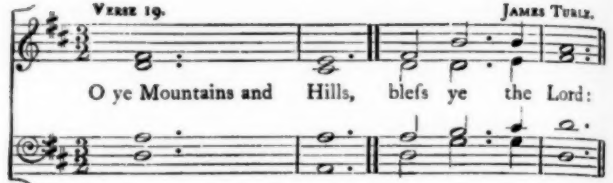
JAMES TURLE.*



* By permission, from "Benedicite, omnia Opera, as used at S. Andrew's, Wells-street, set to music by various Composers." *Musical Times*, No. 285.
London: Novello and Co., Ltd.

VERSE 19.

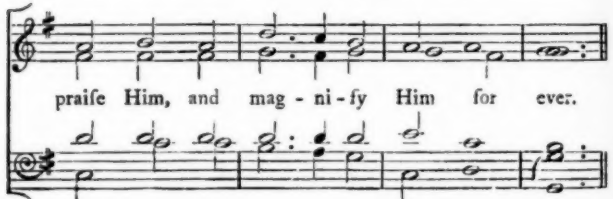
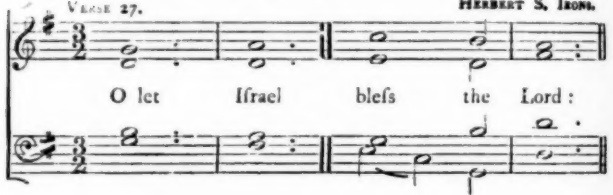
JAMES TURLE.



- 20 O all ye Green Things upon the | Earth, | blefs, &
 21 O ye | Wells,
 22 O ye Seas and | Floods,
 23 O ye Whales, and all that move in the | Waters,
 24 O all ye Fowls of the | Air,
 25 O all ye Beasts and | Cattle,
 26 O ye Children of | Men,

VERSE 27.

HERBERT S. IRONS.



VERSE 28.

HERBERT S. IRONS.

O ye Priests of the Lord, blefs ye the Lord:

praise Him, and mag - ni - fy Him for ever.

29 O ye servants of the | Lord, | blefs, &c.

mf 30 O ye Spirits and Souls of the | Righteous, *cres.*

mf 31 O ye holy and humble Men of | heart, *cres.*

f 32 O Ananias, Azarias, and | Mifael,

HERBERT S. IRONS.

Glory be to the Father, and to the Son: and to the

Org.

Ho - ly Ghost; As it was in the beginning, } e - ver shall
is now, and }

be; . . world with-out end. . . . A . men.

VESPER HYMNS.

	KEY.
ANON.—Silently, softly faileth the night (on Card)	F
ASHTON, A. T. LEE.—Lord, keep us safe this night (on Card)	B flat
BETHOVEN (Adapted from).—Lord, keep us safe this night. Two settings (on Card)	G
CRICKSHANK, W. A. C.—Saviour, when the day is ending (on Card)	E flat
EARNSHAW, R. H.—Another sweet Sabbath is past (on Card)	G
HOLLINS, A.—The Lord bless you and keep you (on Card)	E flat
MATTHEWS, H. A.—Lord, keep us safe this night (on Card)	D
SCOTT, F.—Grant us, Thy peace O Lord (on Card)	E flat
STEANE, B.—Lord, keep us safe this night (on Card). (Sol-fa, 1 st d.)	F
STONE, A.—O Light everlasting (on Card)	C
SULLIVAN, A.—Calm be our rest to-night (on Card)	A flat
SULLIVAN, A.—Lord, keep us safe this night. (Two Settings, with Sevenfold Amen.) (Sol-fa, 1 st d.)	F
VINGOE, A. L.—Lord, keep us safe this night (on Card)	F

			KEY.
ELLIOTT, J. W.—Sevenfold Amen (S.A.T.B.B.) (on Card)	D
GIBBONS, ORLANDO.—Threefold Amen (S.A.A.T.B.) (on Card).	(Sol-fa, rd.)	...	D
GIBBONS, ORLANDO.—Sixfold Amen (S. & A.T.B.) (on Card)	D
GODFREY, A. E.—Sevenfold Amen (on Card)	G
GOUNOD, CH.— <div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">Threefold Amen</div> <div style="display: inline-block; vertical-align: middle;">Fourfold Amen</div> </div> (on Card)...	E flat E flat
LEMARE, E. H.—Threefold Amen (on Card)	G
LEMARE, E. H.—Threefold Amen (Original Key). (See P.C.B. 435)	G flat
LEMARE, E. H.—Sixfold Amen (T.T.B.B.) (on Card)	G flat
PAGE, A.— <div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">Sevenfold Amen, No. 1.</div> <div style="display: inline-block; vertical-align: middle;">Sevenfold Amen, No. 2.</div> </div> (on Card)	A D
SOMERVELL, A.—Fourfold Amen (on Card)	F
STAINER, J.—Fourfold Amen (on Card)	G
STAINER, J.— <div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">Sevenfold Amen</div> <div style="display: inline-block; vertical-align: middle;">Dresden Amen (Arr. by J. S.)</div> </div> (on Card). (Sol-fa, rd.)	A A
STAINER, J. (Arr.)—Sevenfold Amen (A.T.T.B.) (on Card)	E flat
STAINER, J. (Arr.)—Sevenfold Amen (S.S.S.) (on Card)	B flat
SULLIVAN, A. (Arr.)—Sevenfold Amen. (Sol-fa, rd.)	F
WAGNER, R. (Arr.)—Dresden (Twofold) Amen (on Card)	A flat
WAGNER, R. (Arr.)—Dresden (Twofold) Amen (A.T.T.B.) (on Card)	E flat
WESLEY, S. S. (Arr.)—Fourfold Amen (on Card)	D
WEST, JOHN E.—Threefold Amen (on Card)	G

(All the above may be sung unaccompanied).

LONDON: NOVELLO AND COMPANY, LIMITED.

MENS

KEY.	PAGE
F	14
B flat	14
G	14
E flat	14
G	14
E flat	14
D	14
E flat	14
F	14
C	14
A flat	14
F	14
F	14

KEY.	PAGE
D	14
D	14
D	14
G	14
E flat	14
E flat	14
G	14
G flat	14
G flat	14
A	14
D	14
F	14
G	14
A	14
A	14
E flat	14
B flat	14
F	14
A flat	14
E flat	14
D	14
G	14

MITED.



Frederick Delius